ST. PATRICK'S BREASTPLATE

11TH CENTURY IRISH PRAYER

arranged for

Chorus, Organ, Brass & Percussion

HYMN BY

Cecil Frances Alexander

MUSIC COMPOSED BY

Charles Villiers Stanford

FULL SCORE

COVER IMAGE

"St. Patrick" - Artist Unknown, 17th/18th century

ENGLISH HERITAGE
MUSIC SERIES

The "renaissance" in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers' catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers' autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey
Editor

Professor of Music
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Minneapolis, Minnesota USA

Source Information

Full Score Manuscript	Newcastle University - CVS MS 97
Vocal Score	n.a
Manuscript Transcription & Score Engraving	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 5.1.30.2109 *Audio Software:* NotePerformer 4 *Graphic Software:* Adobe Photoshop CS5
Document Software: Affinity Serif Publisher *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Sir Charles Villiers Stanford (30 September 1852 – 29 March 1924) was an Irish composer, music teacher, and conductor of the late Romantic era. Born to a well-off and highly musical family in Dublin, Stanford was educated at the University of Cambridge before studying music in Leipzig and Berlin. He was instrumental in raising the status of the Cambridge University Musical Society, attracting international stars to perform with it.

While still an undergraduate, Stanford was appointed organist of Trinity College, Cambridge. In 1882, aged 29, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. From 1887 he was also Professor of Music at Cambridge. As a teacher, Stanford was sceptical about modernism, and based his instruction chiefly on classical principles as exemplified in the music of Brahms. Among his pupils were rising composers whose fame went on to surpass his own, such as Gustav Holst and Ralph Vaughan Williams. As a conductor, Stanford held posts with the Bach Choir and the Leeds triennial music festival.

On the recommendation of Sir William Sterndale Bennett, Stanford went to Leipzig in the summer of 1874 for lessons with Carl Reinecke, professor of composition and piano at the Leipzig Conservatory. The composer Thomas Dunhill commented that by 1874 it was "the tail-end of the Leipzig ascendancy, when the great traditions of Mendelssohn had already begun to fade." Nevertheless, Stanford did not seriously consider studying anywhere else. Neither Dublin nor London offered any comparable musical training; the most prestigious British music school, the Royal Academy of Music (RAM), was at that time hidebound and reactionary. He was dismayed to find in Leipzig that Bennett had recommended him to a German pedant no more progressive than the teachers at the RAM. Among Stanford's compositions in 1874 was a setting of part one of Longfellow's poem The Golden Legend. He intended to set the entire poem, but gave up, defeated by Longfellow's "numerous but unconnected characters." Stanford ignored this and other early works when assigning opus numbers in his mature years. The earliest compositions in his official list of works are a four-movement Suite for piano and a Toccata for piano, which both date from 1875.

After a second spell in Leipzig with Reinecke in 1875, which was no more productive than the first, Stanford was recommended by Joachim to study in Berlin the following year with Friedrich Kiel, whom Stanford found "a master at once sympathetic and able ... I learnt more from him in three months, than from all the others in three years."

In 1883, the Royal College of Music was set up to replace the short-lived and unsuccessful National Training School for Music. Neither the NTSM nor the longer-established Royal Academy of Music had provided adequate musical training for professional orchestral players, and the founder-director of the college, George Grove, was determined that the new institution should succeed in doing so. His two principal allies in this undertaking were the violinist Henry Holmes and Stanford. In a study of the founding of the college, David Wright notes that Stanford had two main reasons for supporting Grove's aim. The first was his belief that a capable college orchestra was essential to give students of composition the chance to experience the sound of their music. His second reason was the severe contrast between the competence of German orchestras and the performance of their British counterparts. He accepted Grove's offer of the posts of professor of composition and (with Holmes) conductor of the college orchestra. He held the professorship for the rest of his life; among the best known of his many pupils were Samuel Coleridge-Taylor, Gustav Holst, Ralph Vaughan Williams, John Ireland, Rebecca Clarke, Frank Bridge and Arthur Bliss.

Stanford's teaching seemed to be without method or plan. His criticism consisted for the most part of "I like it, my boy," or "It's damned ugly, my boy" (the latter in most cases). In this, perhaps, lay its value. For in spite of his conservatism, and he was intensely and passionately conservative in music as in politics, his amazingly comprehensive knowledge of musical literature of all nations and ages made one feel that his opinions, however irritating, had weight.

To Stanford's regret, many of his pupils who achieved eminence as composers broke away from his classical, Brahmsian precepts, as he had himself rebelled against Reinecke's conservatism. The composer George Dyson wrote, "In a certain sense the very rebellion he fought was the most obvious fruit of his methods. And in view of what some of these rebels have since achieved, one is tempted to wonder whether there is really anything better a teacher can do for his pupils than drive them into various forms of revolution." The works of some of Stanford's pupils, including Holst and Vaughan Williams, entered the general repertory in Britain, and to some extent elsewhere, as Stanford's never did. For many years after his death it seemed that Stanford's greatest fame would be as a teacher. Among his achievements at the RCM was the establishment of an opera class, with at least one operatic production every year. From 1885 to 1915 there were 32 productions, all of them conducted by Stanford.

In 1887 Stanford was appointed professor of music at Cambridge in succession to Sir George Macfarren who died in October of that year. Up to this time, the university had awarded music degrees to candidates who had not been undergraduates at Cambridge; all that was required was to pass the university's music examinations. Stanford was determined to end the practice, and after six years he persuaded the university authorities to agree. Three years' study at the university became a prerequisite for sitting the bachelor of music examinations.

Stanford composed a substantial number of concert works, including seven symphonies, but his best-remembered pieces are his choral works for church performance, chiefly composed in the Anglican tradition. He was a dedicated composer of opera, but none of his nine completed operas has endured in the general repertory. Some critics regarded Stanford, together with Hubert Parry and Alexander Mackenzie, as responsible for a renaissance in music from the British Isles. However, after his conspicuous success as a composer in the last two decades of the 19th century, his music was eclipsed in the 20th century by that of Edward Elgar as well as former pupils. Stanford composed about 200 works, including seven symphonies, about 40 choral works, nine operas, 11 concertos and 28 chamber works, as well as songs, piano pieces, incidental music, and organ works.He suppressed most of his earliest compositions; the earliest of works that he chose to include in his catalogue date from 1875.

Throughout his career as a composer, Stanford's technical mastery was rarely in doubt. The composer Edgar Bainton said of him, "Whatever opinions may be held upon Stanford's music, and they are many and various, it is, I think, always recognised that he was a master of means. Everything he turned his hand to always 'comes off.'" On the day of Stanford's death, one former pupil, Gustav Holst, said to another, Herbert Howells, "The one man who could get any one of us out of a technical mess is now gone from us."

After Stanford's death most of his music was quickly forgotten, with the exception of his works for church performance. His *Stabat Mater* and *Requiem* held their place in the choral repertoire, the latter piece championed by Sir Thomas Beecham. Stanford's two sets of sea songs and the partsong *The Blue Bird* were still performed from time to time, but even his most popular opera, *Shamus O'Brien* came to seem old fashioned with its "stage-Irish" vocabulary. However, in his 2002 study of Stanford, Jermey Dibble writes that the music, increasingly available on disc if not in live performance, still has the power to surprise. In Dibble's view, the frequent charge that Stanford is "Brahms and water" was disproved once the symphonies, concertos, much of the chamber music and many of the songs became available for reappraisal when recorded for compact disc.

For comprehensive biographies of the man and his music, refer to Jeremy Dibble's Charles Villiers Stanford: Man and Musician, Oxford University Press, 2002 ISBN 0-019-816383-5 and Paul Rodmell's Charles Villiers Stanford, Ashgate Publishing, 2002, reissued by Routledge Publishers, 2017 ISBN 13: 978-1-85928-198-7

"SAINT PATRICK'S BREASTPLATE" is an Old Irish prayer of protection of the "lorica" type (hence "Lorica Sancti Patricii", or "The Lorica of Saint Patrick") attributed to Saint Patrick. Its title is given as Faeth Fiada in the 11th-century Liber Hymnorum that records the text. This has been interpreted as the "Deer's Cry" by Middle Irish popular etymology, but it is more likely a term for a "spell of concealment". It is also known by its incipit (repeated at the beginning of the first five sections) atomruig indiu, or "I bind unto myself today".

THE PRAYER

The prayer is part of the Liber Hymnorum, an 11th-century collection of hymns found in two manuscripts kept in Dublin. It is also present, in a more fragmentary state, in the 9th-century Vita tripartita Sancti Patricii. It was edited in 1888 (Vita Tripartita), in 1898 (Liber Hymnorum), and again published in 1903 in the Thesaurus Paleohibernicus. The Liber Hymnorum gives this account of how Saint Patrick used this prayer:

> Saint Patrick sang this when an ambush was laid against his coming by Loegaire, that he might not go to Tara to sow the faith. And then it appeared before those lying in ambush that they (Saint Patrick and his monks) were wild deer with a fawn following them. The description concludes "fáeth fiada a hainm", which was interpreted as "Deer's Cry" by the medieval editor of the Liber Hymnorum (hence the connection to the deer metamorphosis), but the Old Irish fáeth fiada properly refers to a "mist of concealment".

The prayer as recorded is dated on linguistic grounds to the early 8th century. John Colgan (1647) attributed the prayer to Saint Evin, the author of the 9th-century Vita Tripartita. It was also Colgan who reported the title of Lorica Patricii. While the text shows pre-Christian influence, it is of undoubted Christian content. Because of this it is also known as the "Lorica of St. Patrick" or as "St. Patrick's Breastplate".

The first five sections of the prayer or hymn begin atomruig indiu "I bind unto myself today", followed by a list of sources of strength that the prayer calls on for support. The text is conventionally divided into eleven sections

- Invocation of the Trinity
- Invocation of Christ's baptism, death, resurrection, ascension and future return on the last day
- Invocation of the virtues of angels, patriarches, saints and martyrs
- Invocation of the virtues of the natural world: the sun, fire, lightning, wind, etc.
- Invocation of various aspects of God - his wisdom, his eye, his ear, his hand, etc.
- Lists of the things against which protection is required, including false prphets, heathens, heretics, etc.
- Invocation for Christ's protection
- Invocation of Christ to be ever present
- Continuation of the theme of Christ within every man
- Repetition of the first verse
- Short stanza in Latin invoking Psalm 3:8, "Salvation is the Lord's"

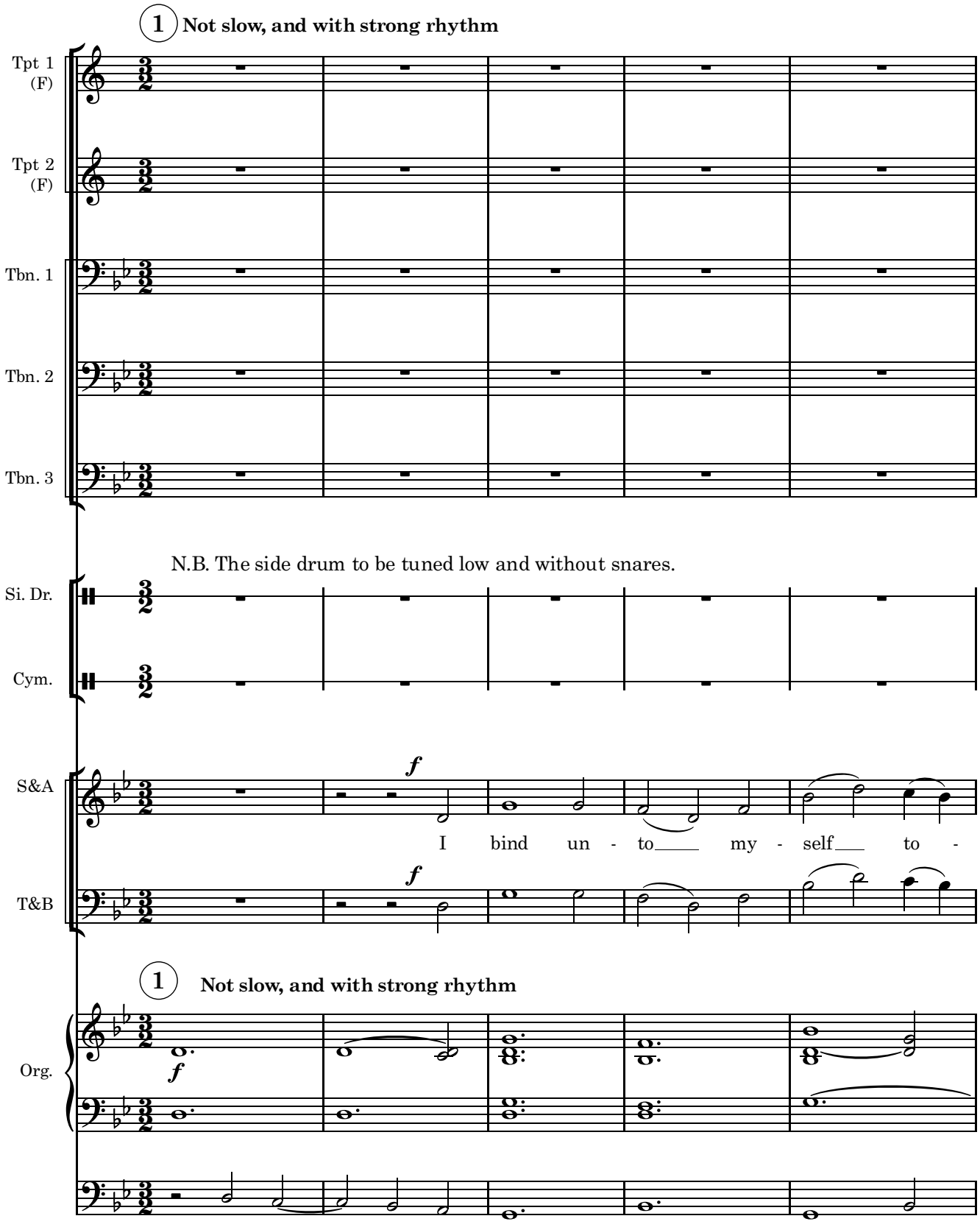
VICTORIAN HYMN

C.F. Alexander (1818-1895) wrote a hymn based on St. Patrick's Breastplate in 1889 at the request of H.H. Dickinson, Dean of the Chapel Royal at Dublin Castle. As was her practice, she wrote the poem only. The music to the hymn was originally set in 1902 by Charles Villiers Stanford for chorus and organ, using two traditional Irish tunes, *St. Patrick* and *Gartan*, which Stanford took from his own edition (1895) of George Petrie's *Collection of the Ancient Music of Ireland*. This is known by its opening line "I bind unto myself today". It is often sung during the celebration of the Feast of Saint Patrick on or near March 17th as well as on Trinity Sunday.

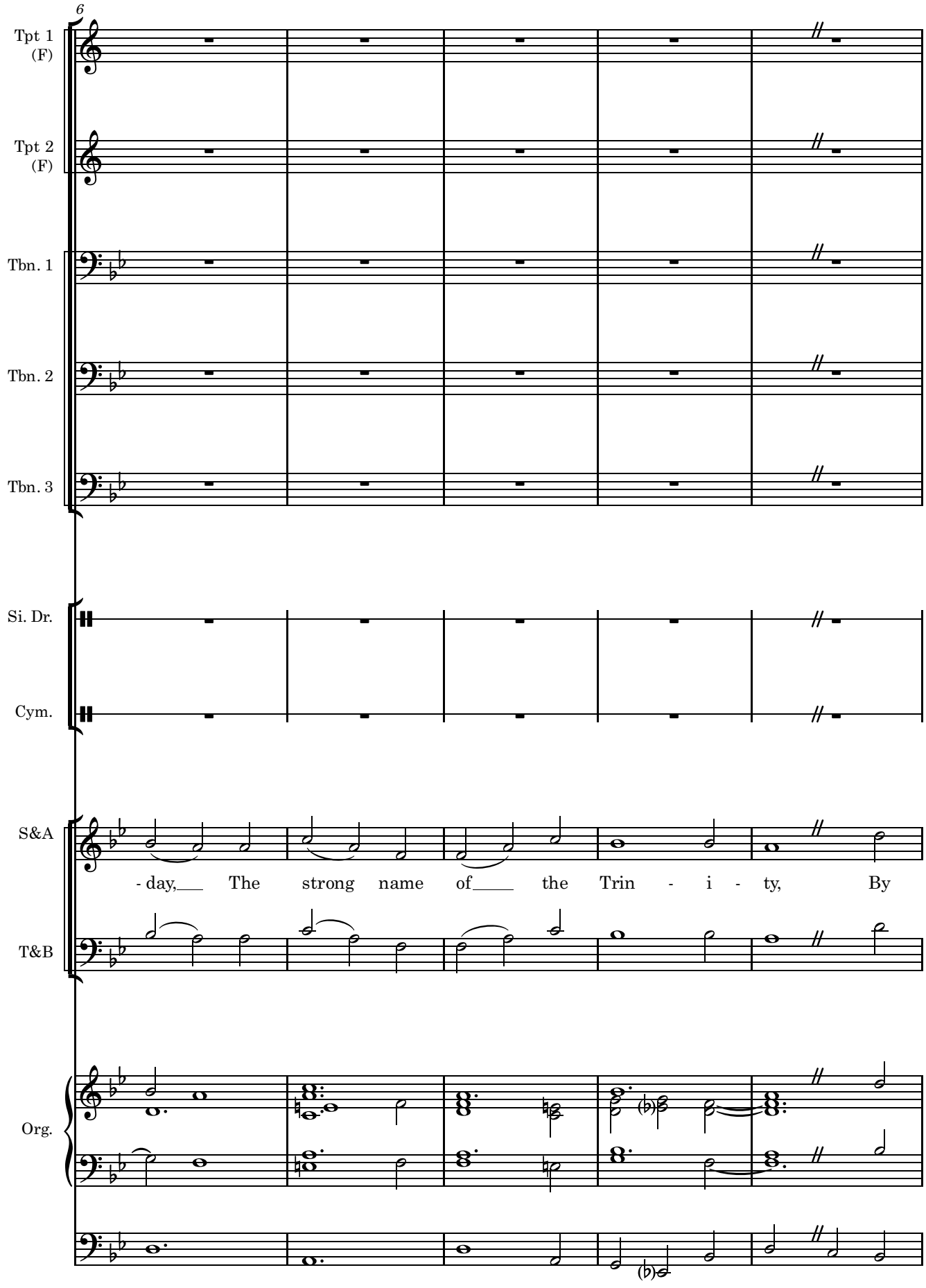
St. Patrick's Breastplate

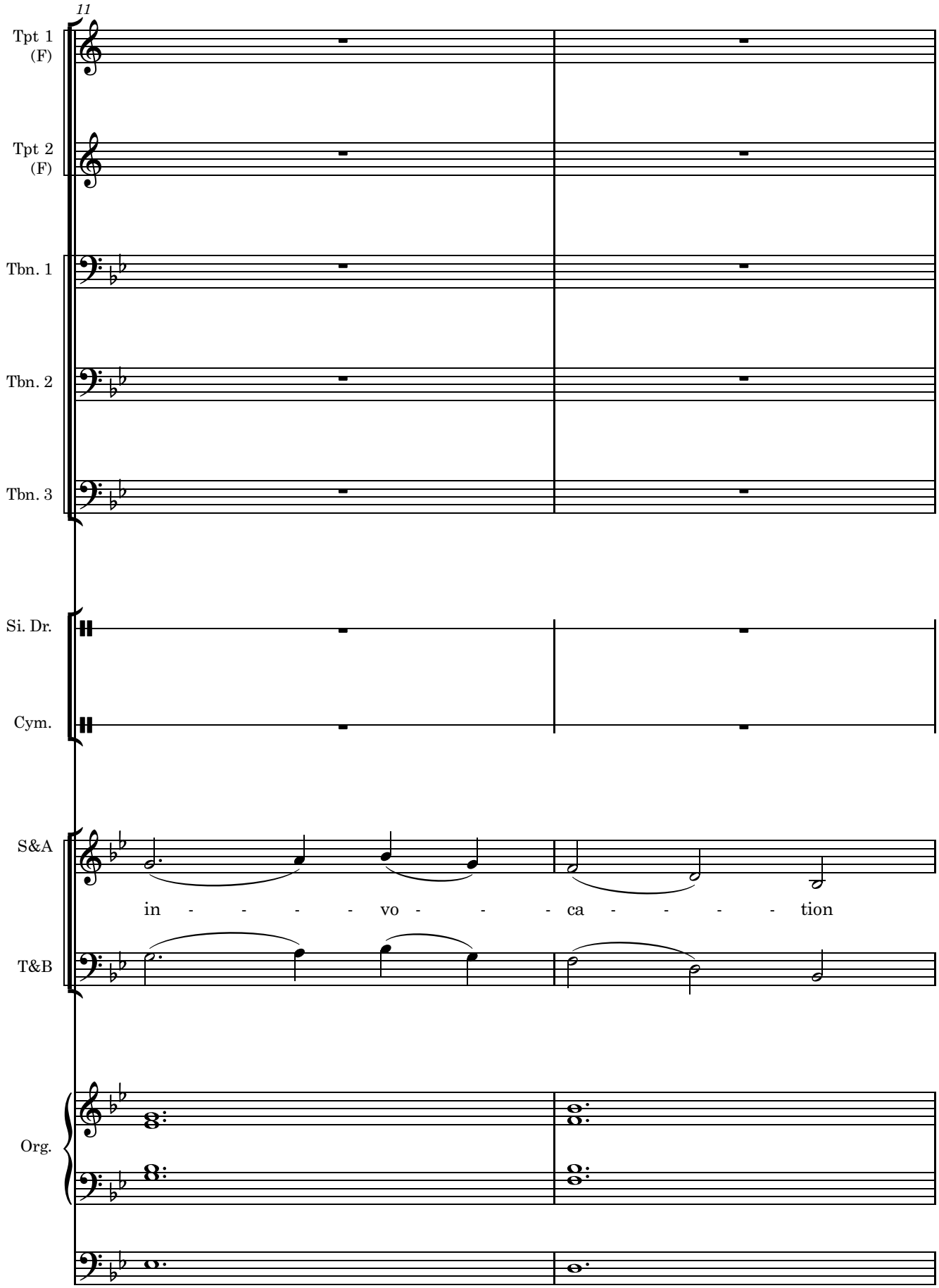
Cecil Frances Alexander — Charles Villiers Stanford

Arranged for Voices, Organ, 2 Trumpets, 3 Trombones, Side Drums and Cymbals

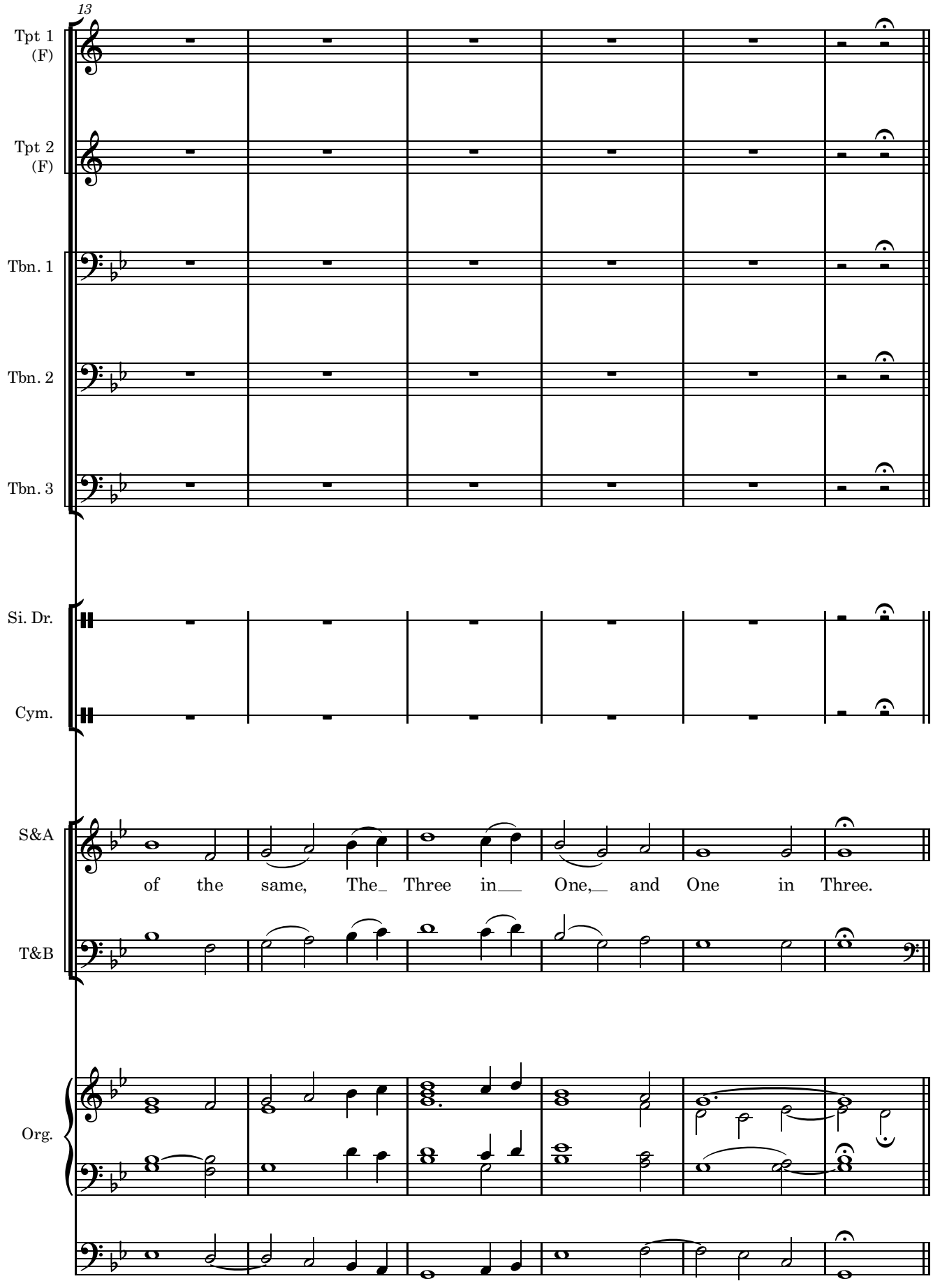


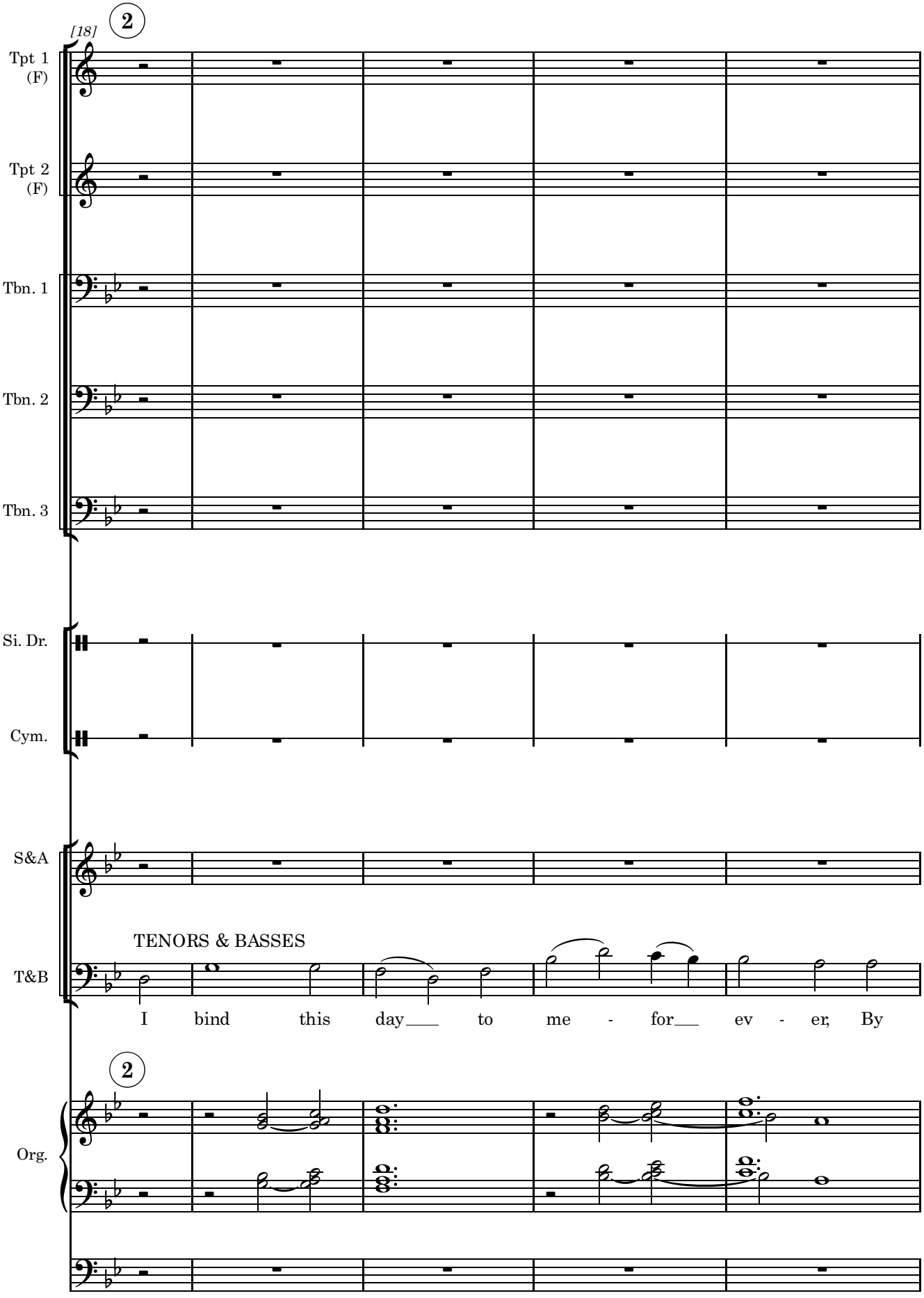
St. Patrick's Breastplate



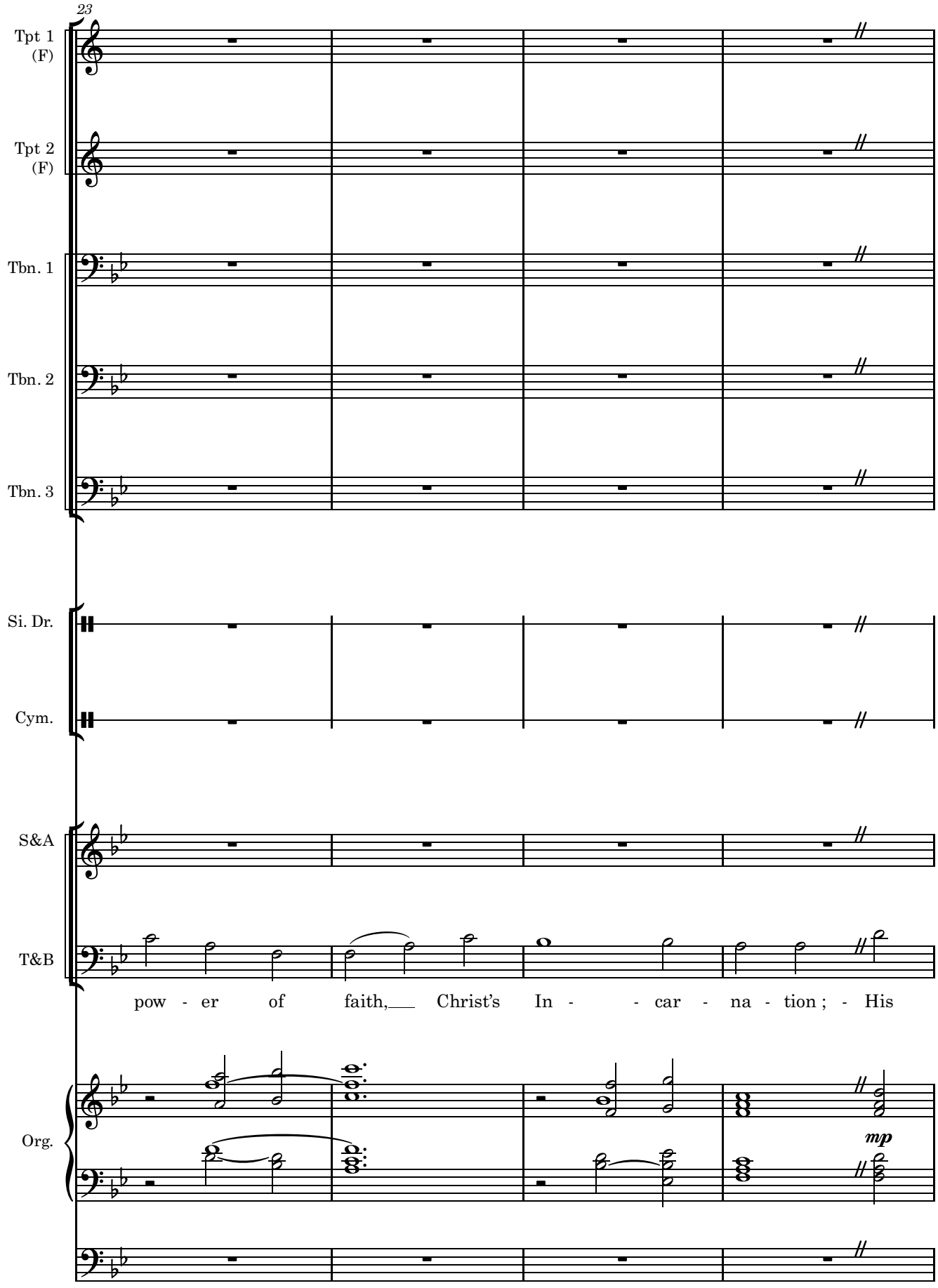

11
Tpt 1
(F)
Tpt 2
(F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
in - - - - vo - - - ca - - - - tion
T&B
Org.

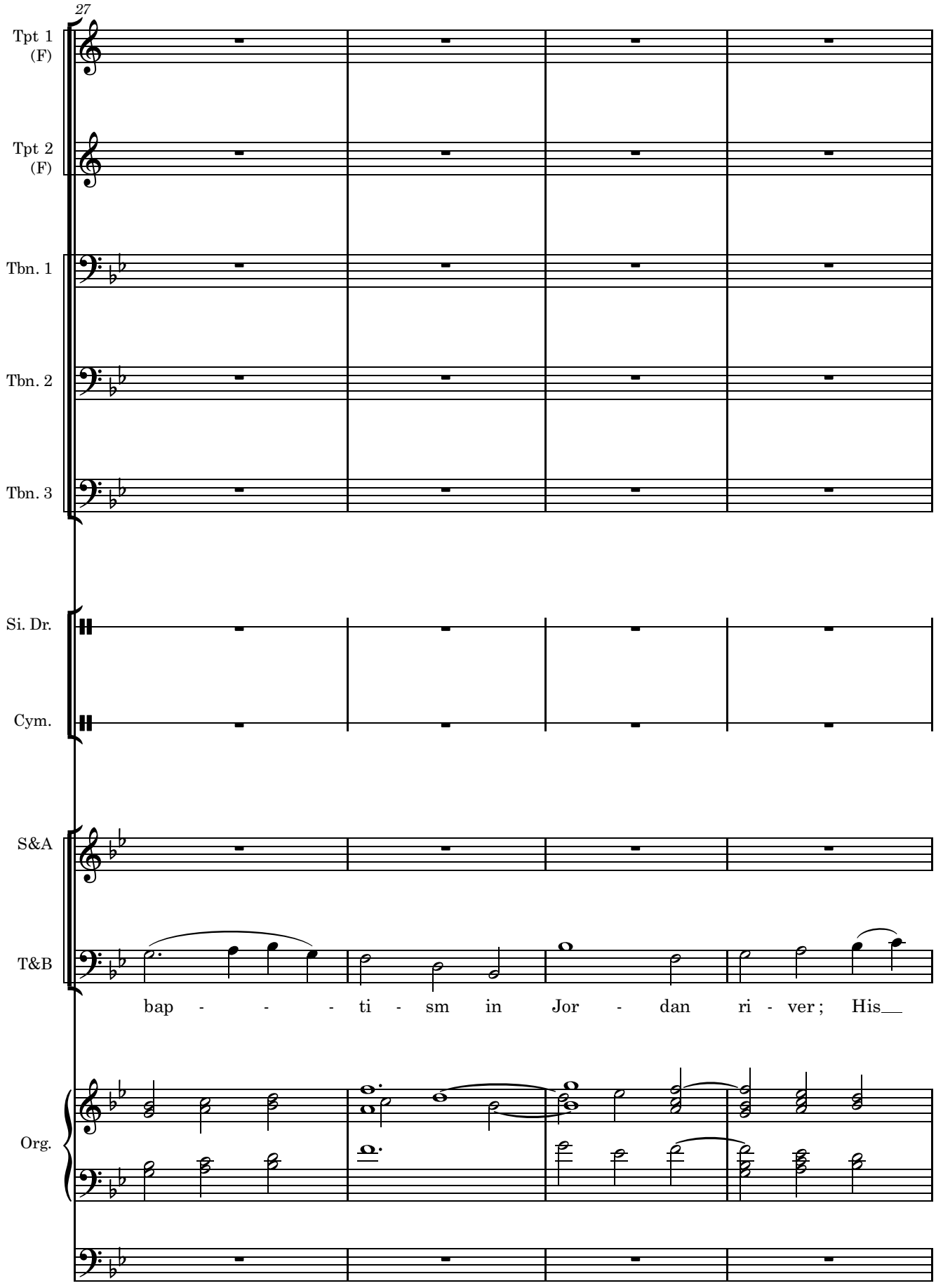
St. Patrick's Breastplate



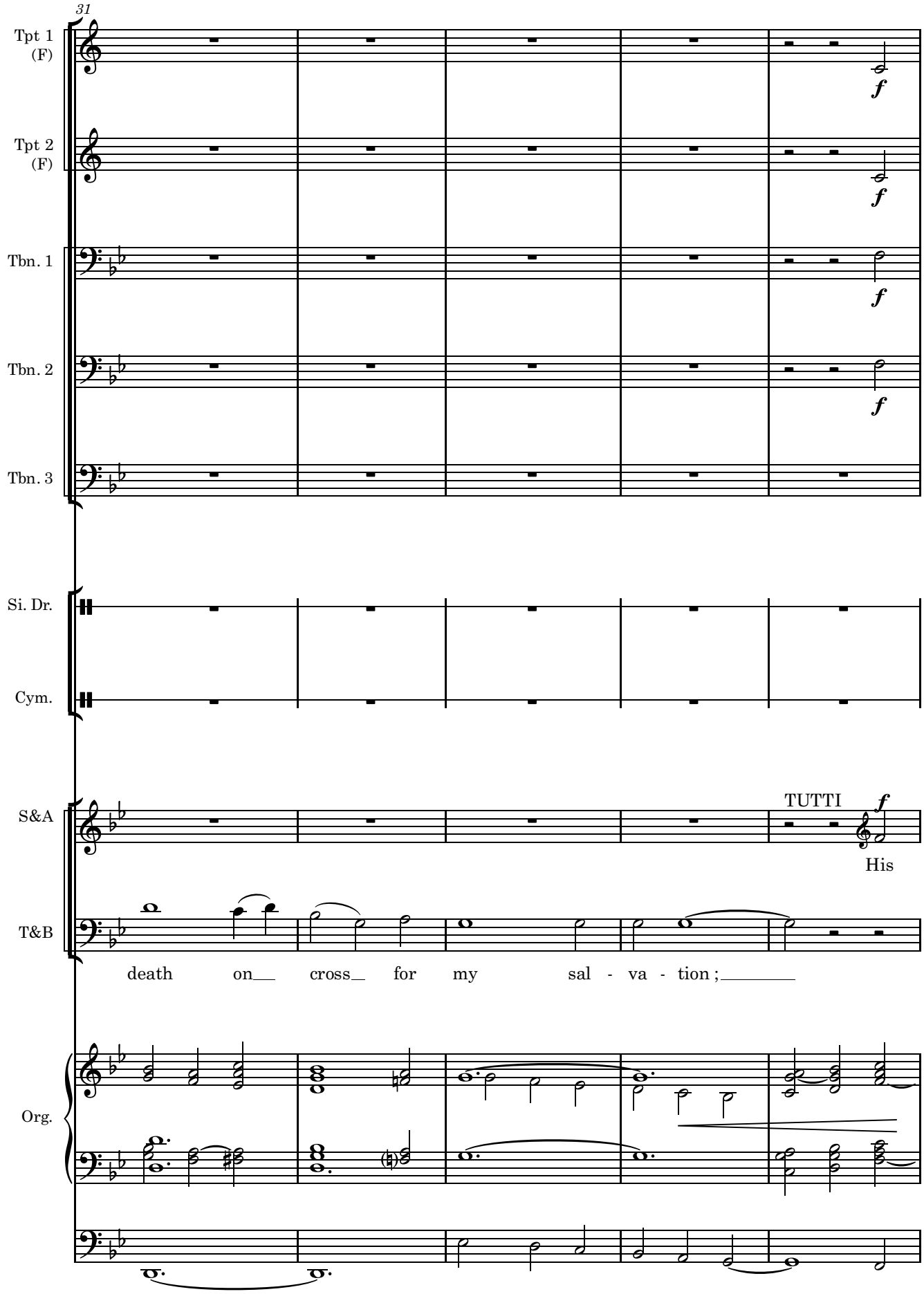

[18]
2
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
TENORS & BASSES
T&B
I bind this day to me - for ev - er, By
2
Org.

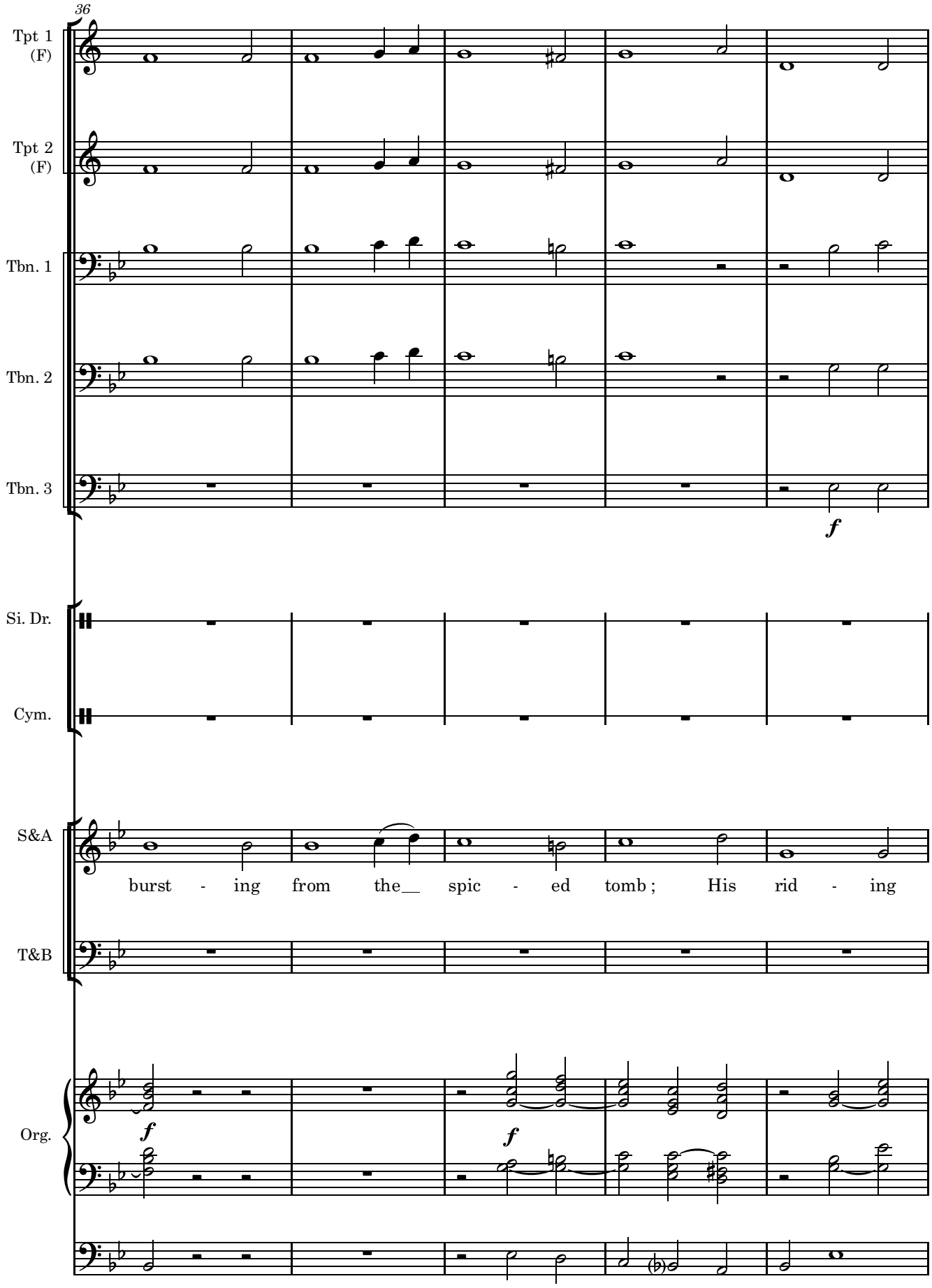
St. Patrick's Breastplate

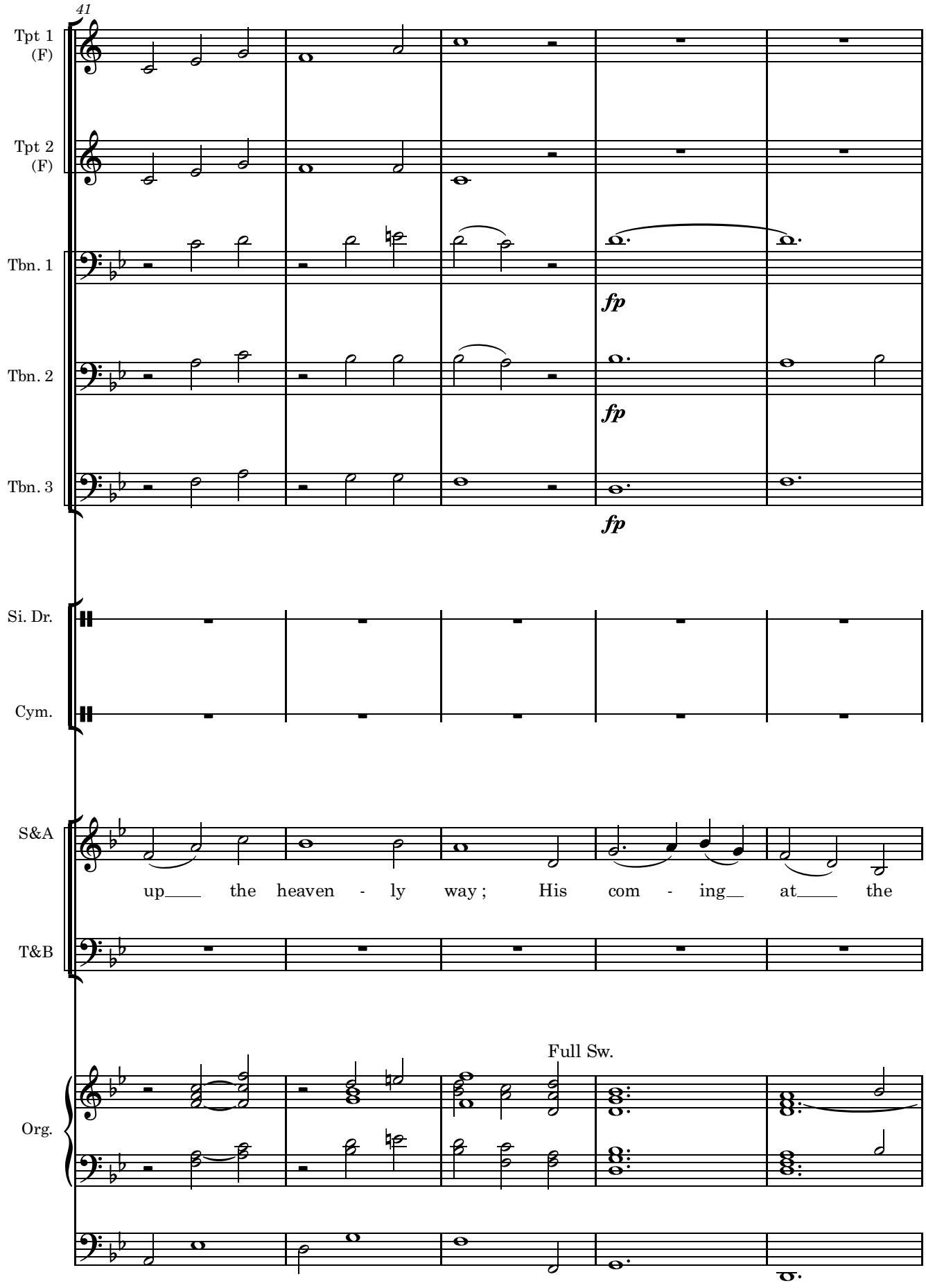


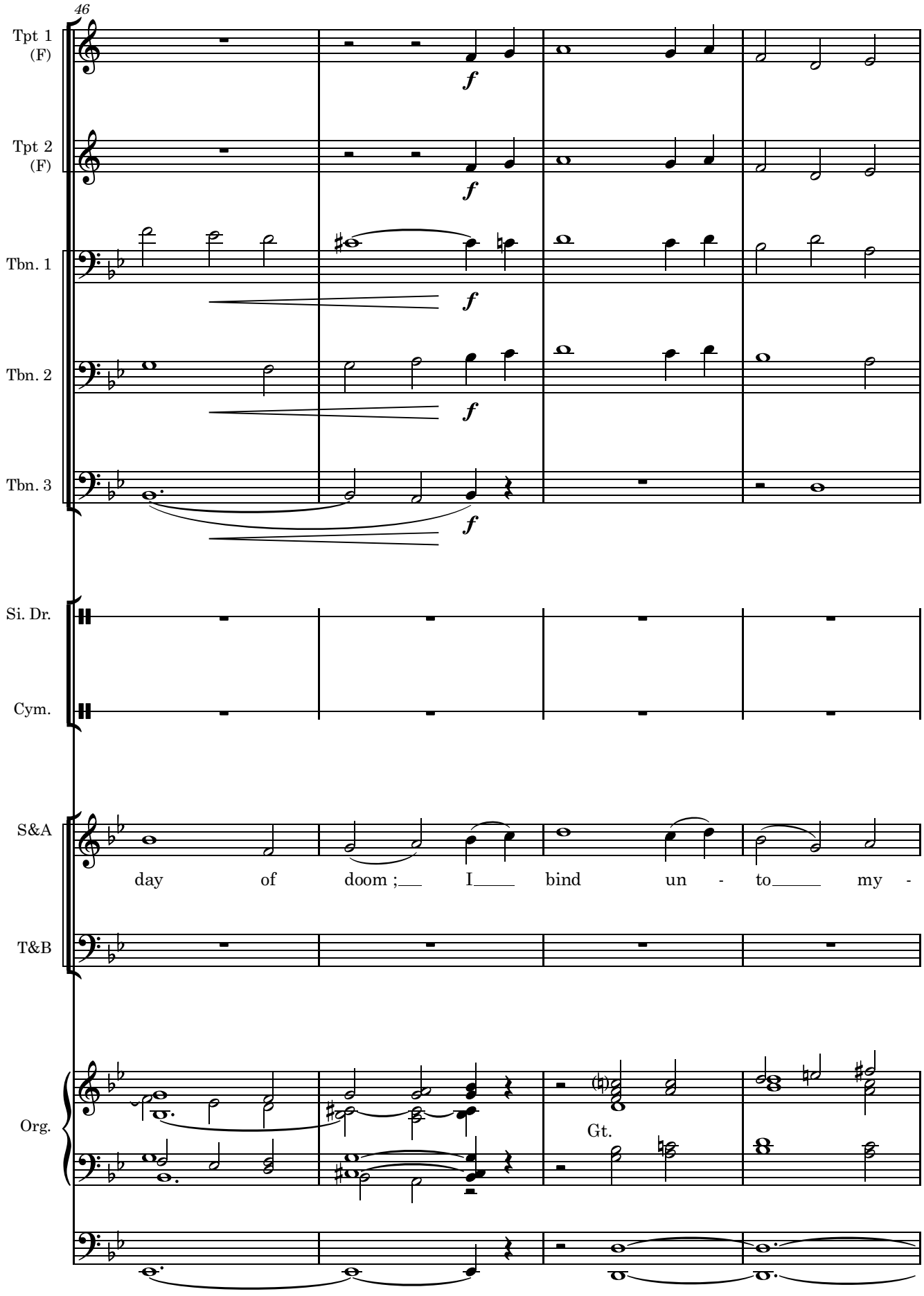

27
Tpt 1
(F)
Tpt 2
(F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
T&B
bap - - - ti - sm in Jor - dan ri - ver; His__
Org.

St. Patrick's Breastplate

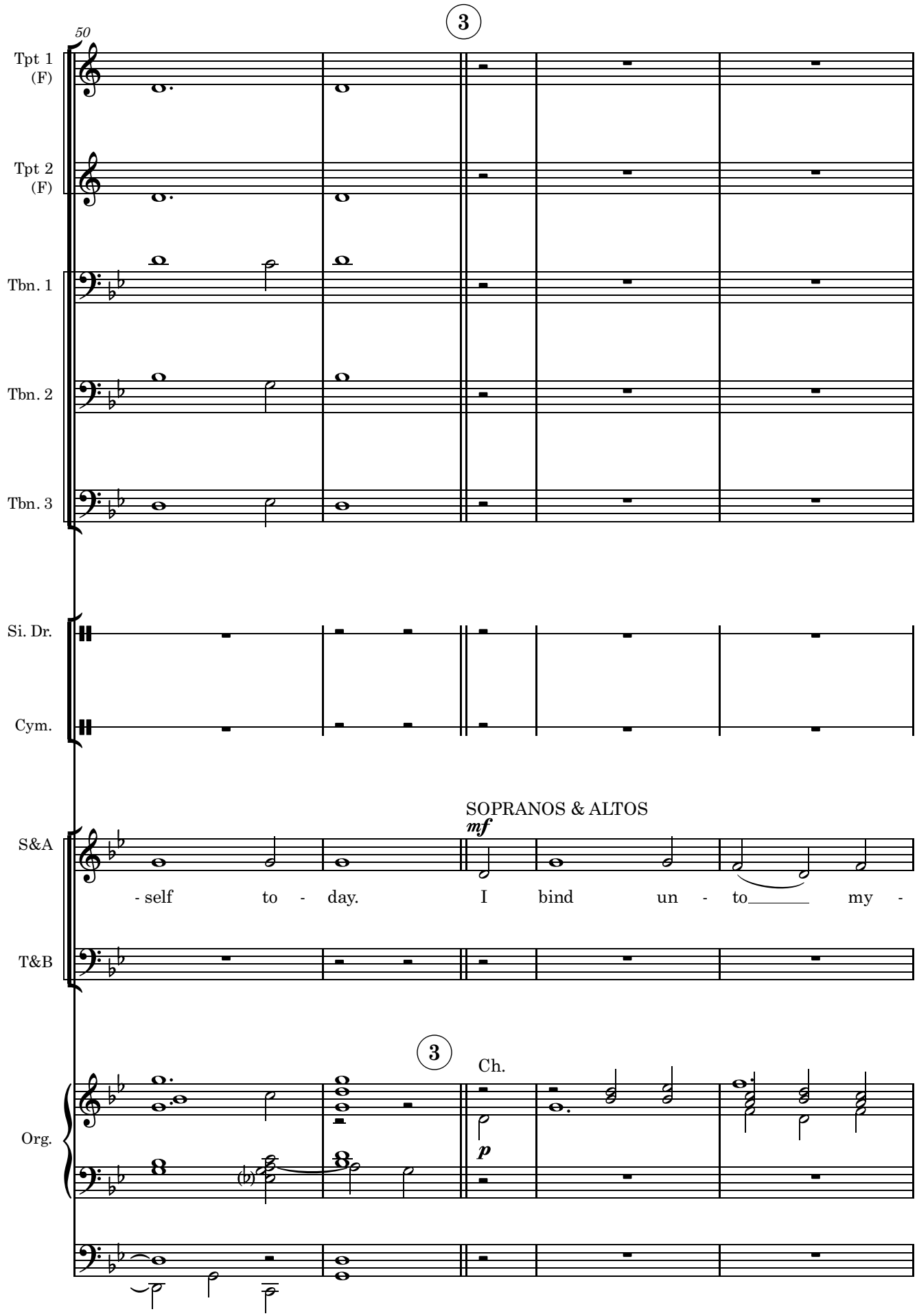


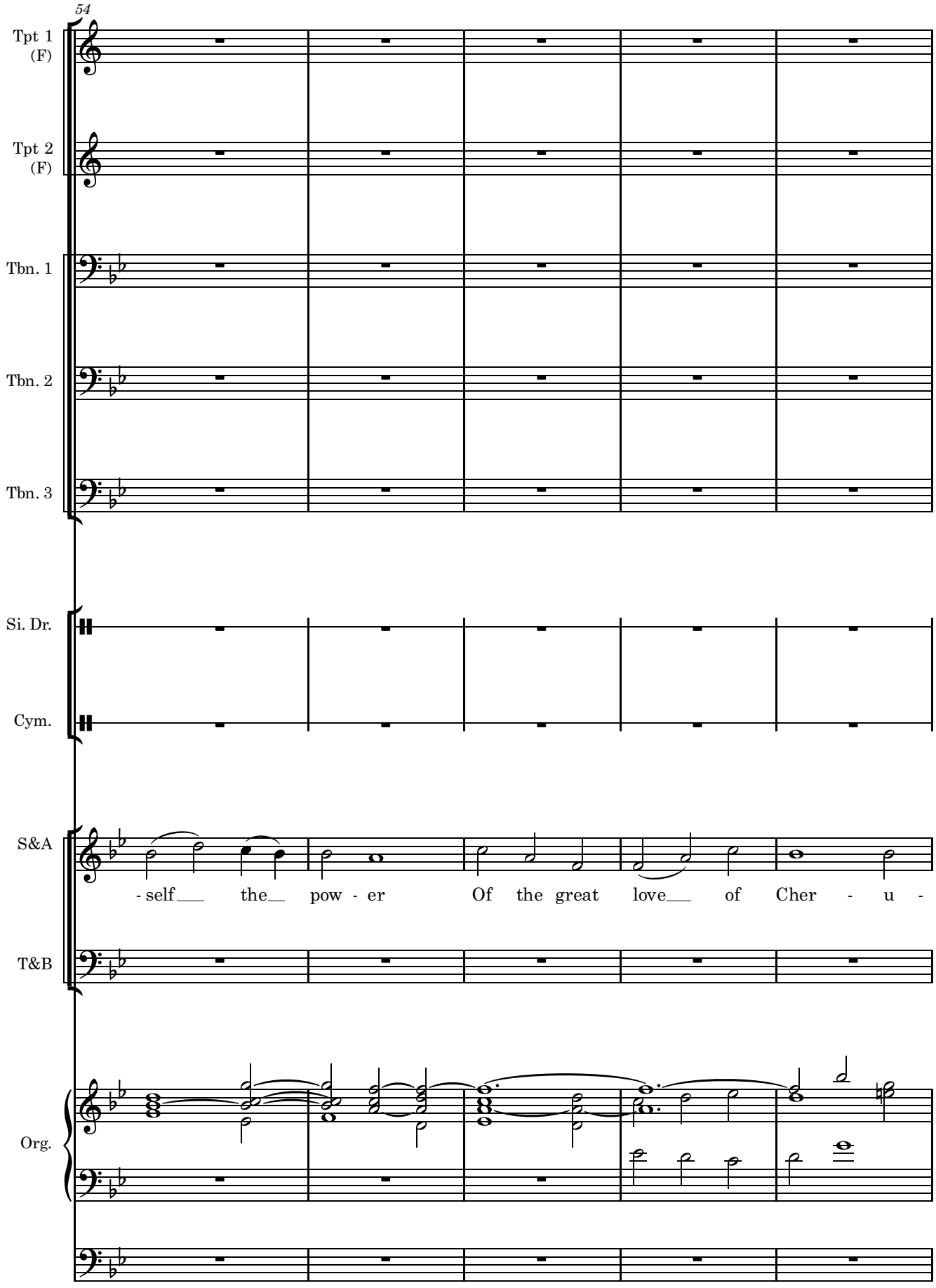

36
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
f
Si. Dr.
Cym.
S&A
burst - ing from the spic - ed tomb; His rid - ing
T&B
Org.
f
f


41
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
fp
fp
fp
Si. Dr.
Cym.
S&A
up the heaven - ly way; His com - ing at the
T&B
Full Sw.
Org.

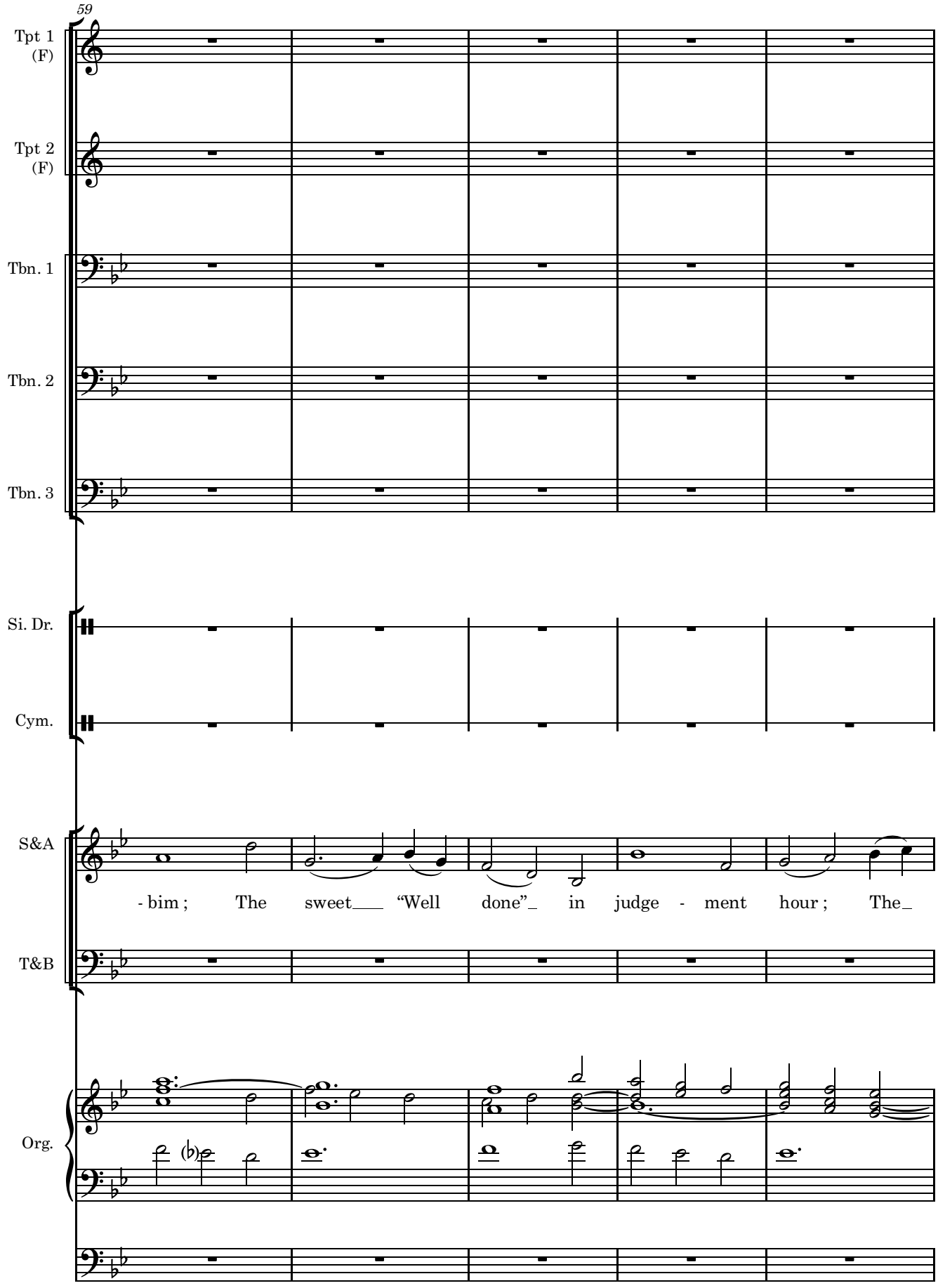

46
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
T&B
Org.
f
day of doom ; I bind un - to my -
Gt.

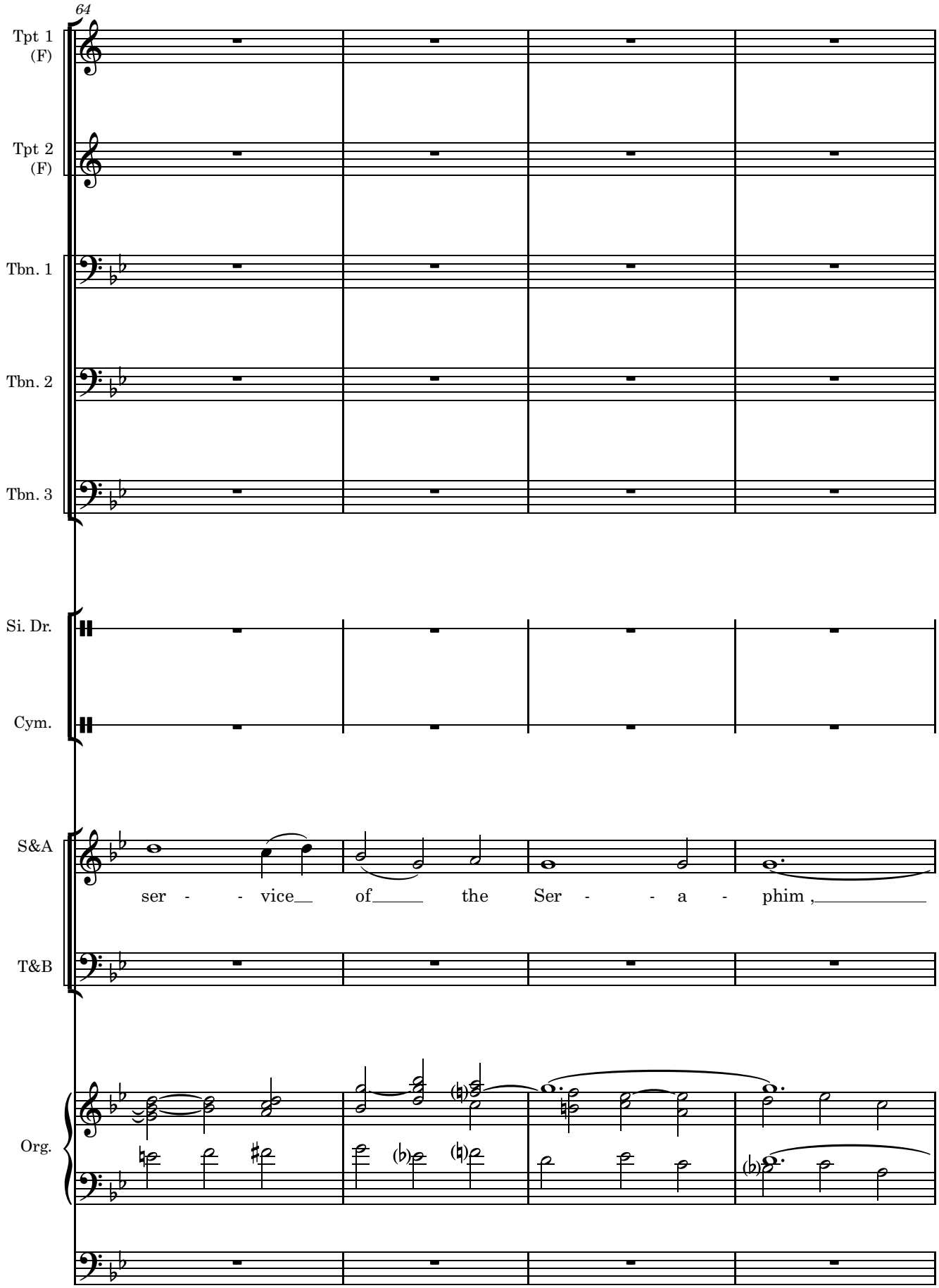
St. Patrick's Breastplate

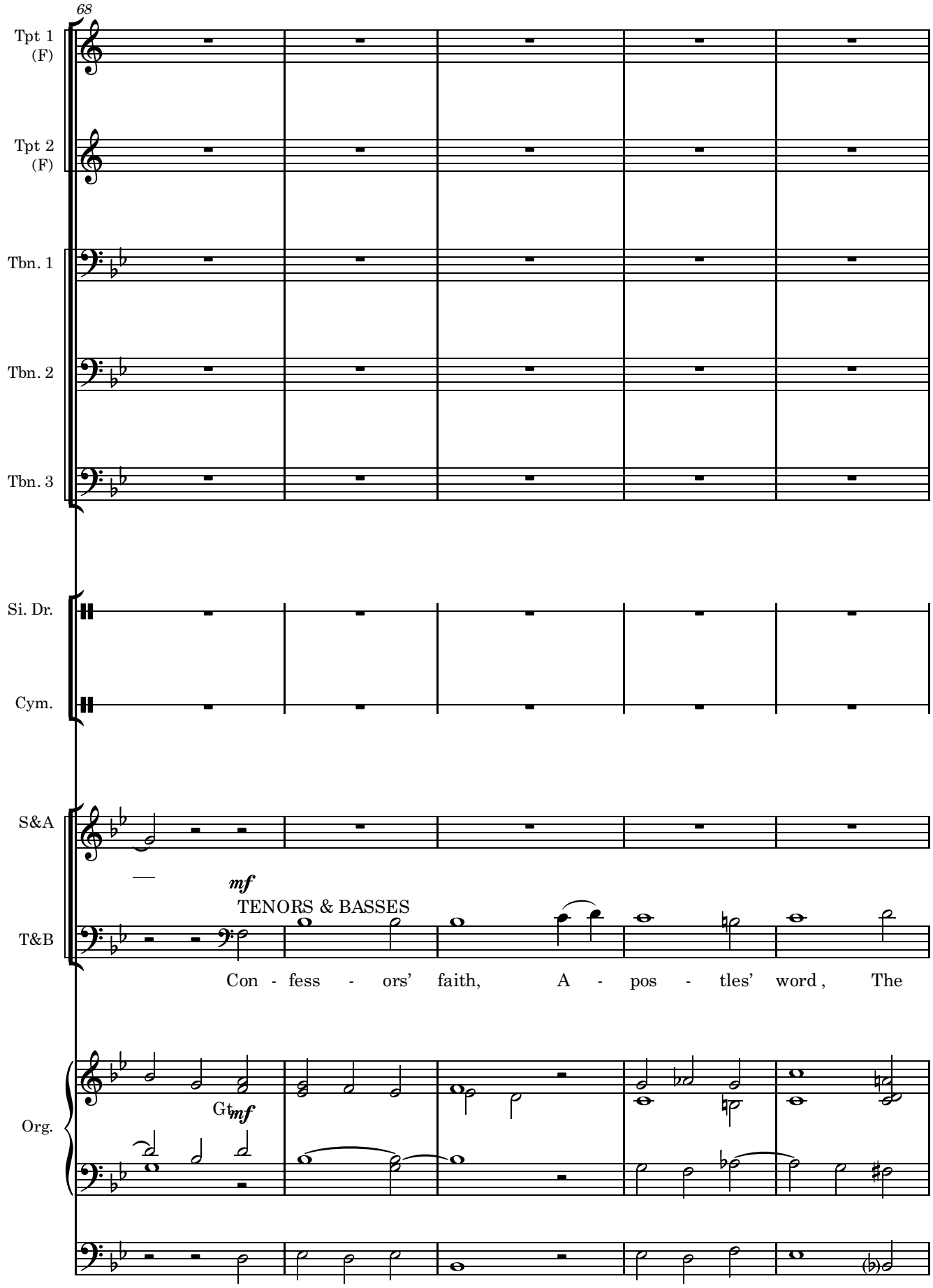


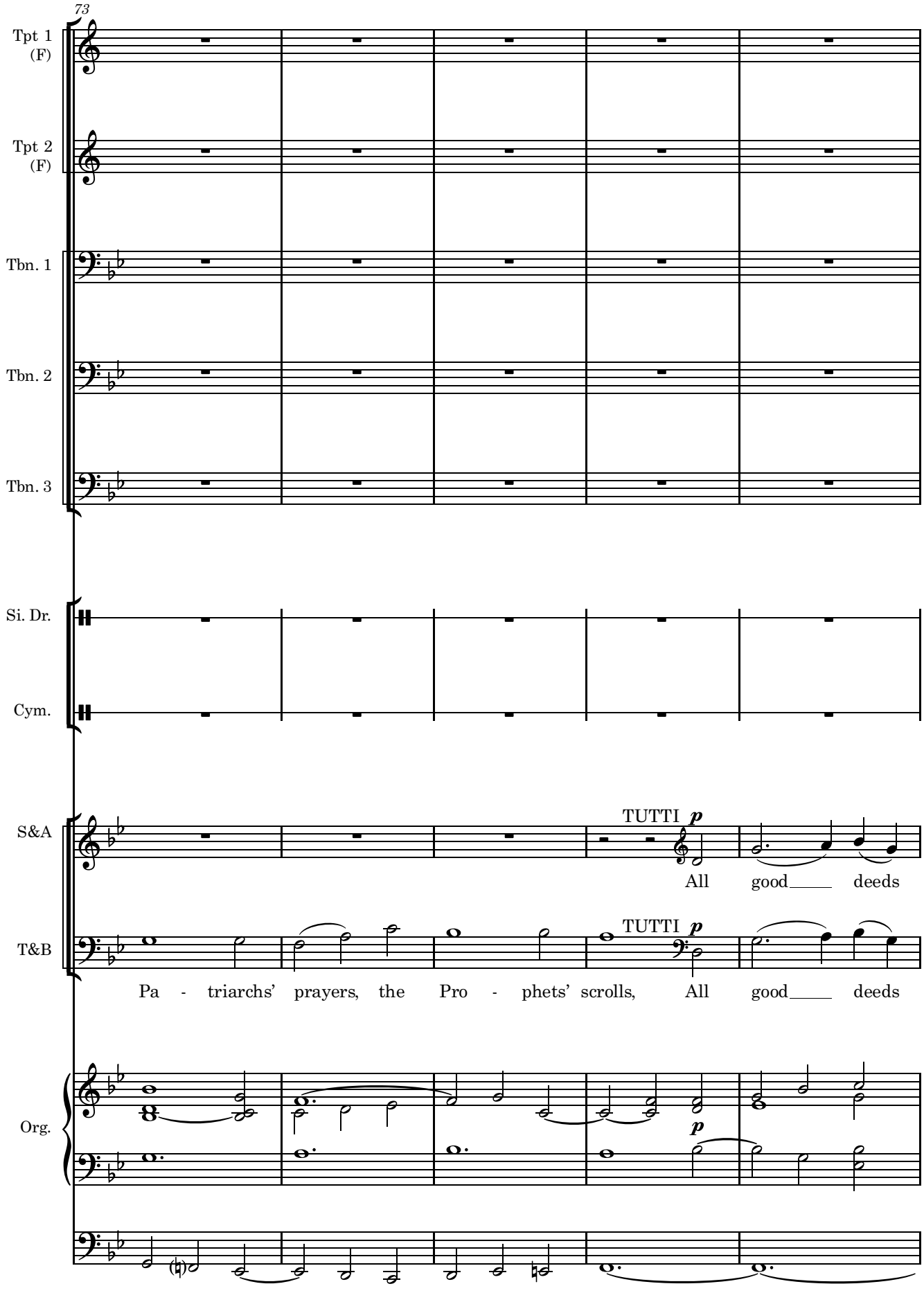

54
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
- self the pow - er Of the great love of Cher - u -
T&B
Org.

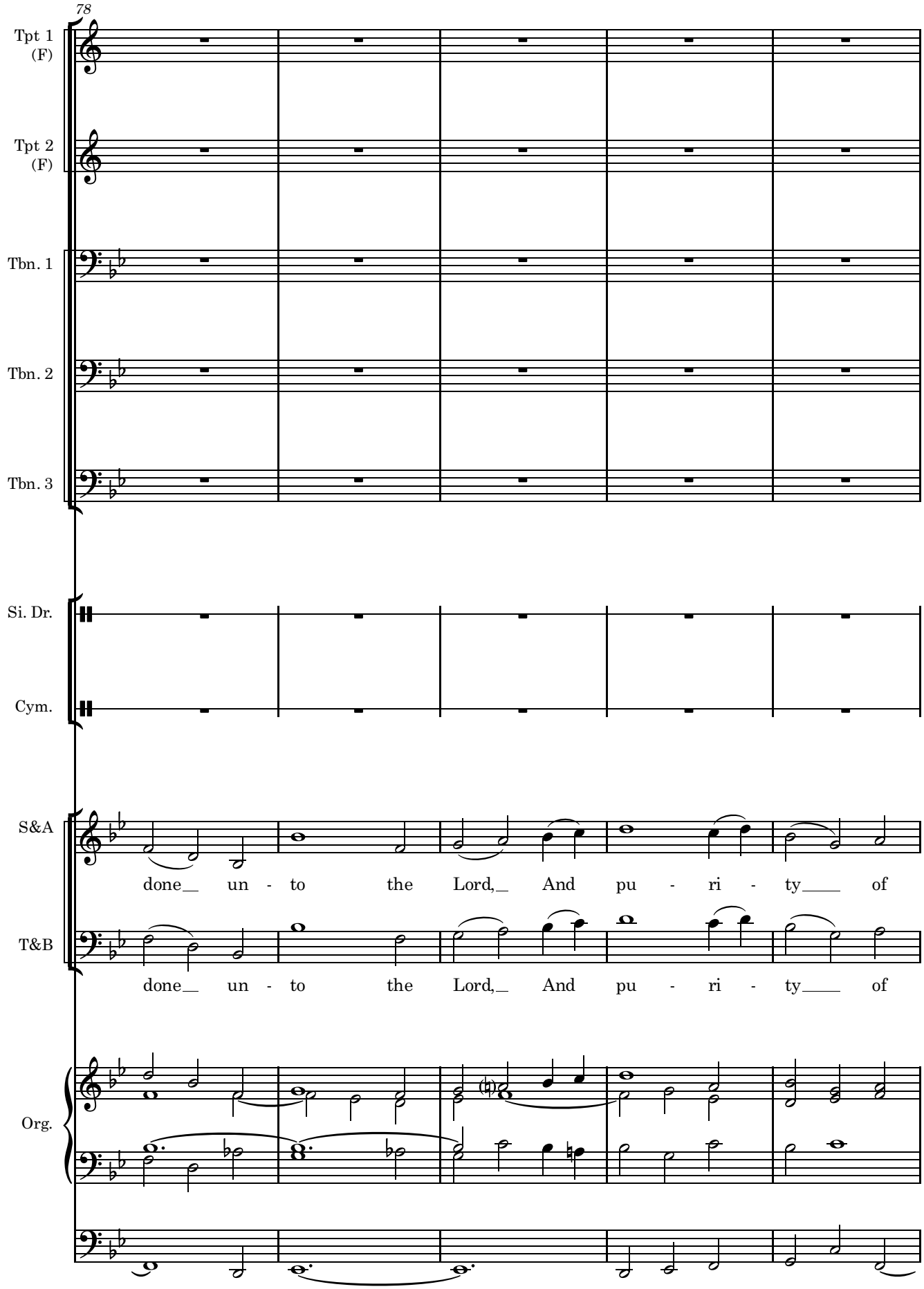
St. Patrick's Breastplate

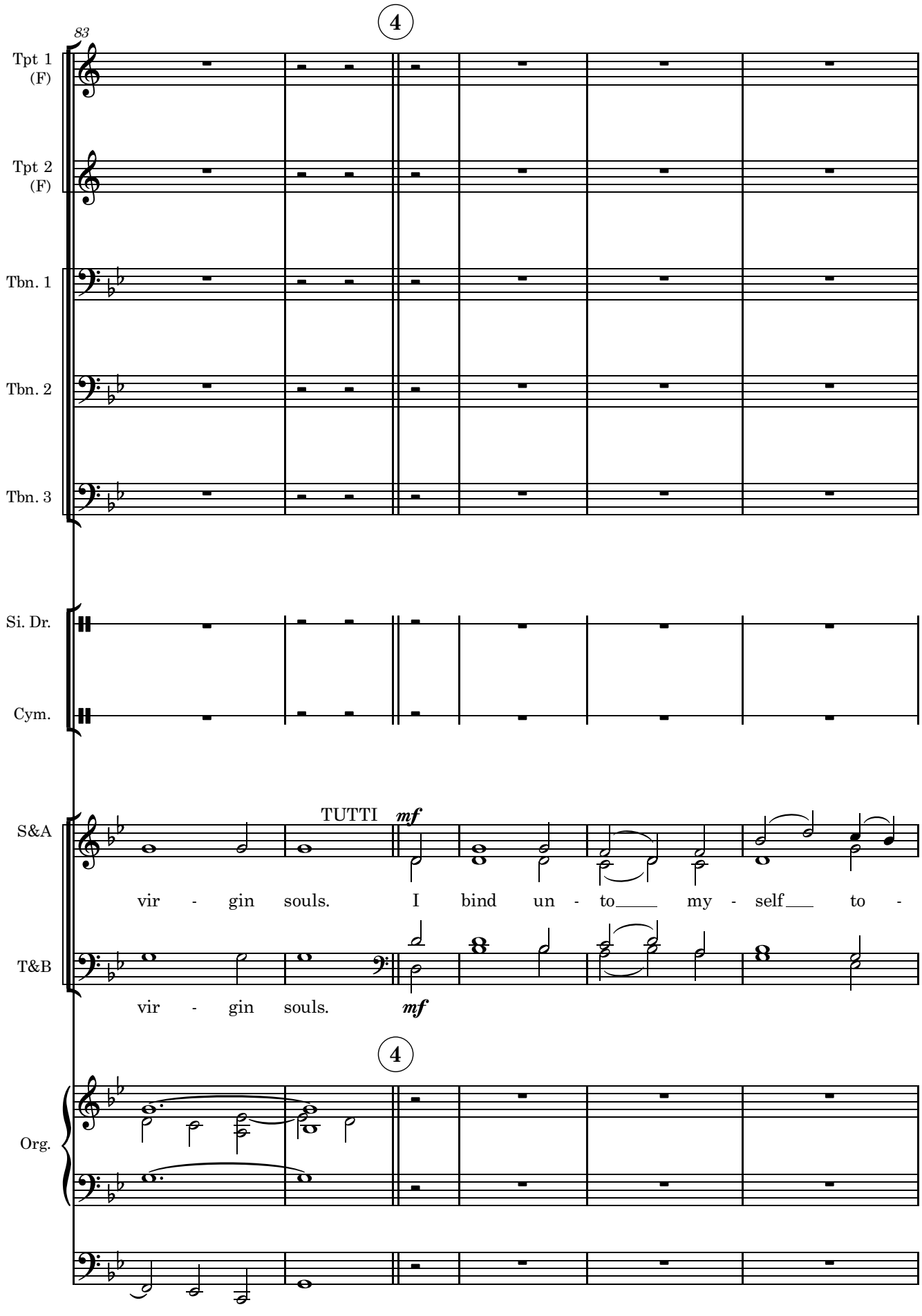



64
Tpt 1
(F)
Tpt 2
(F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
ser - - vice of the Ser - - a - phim ,
T&B
Org.

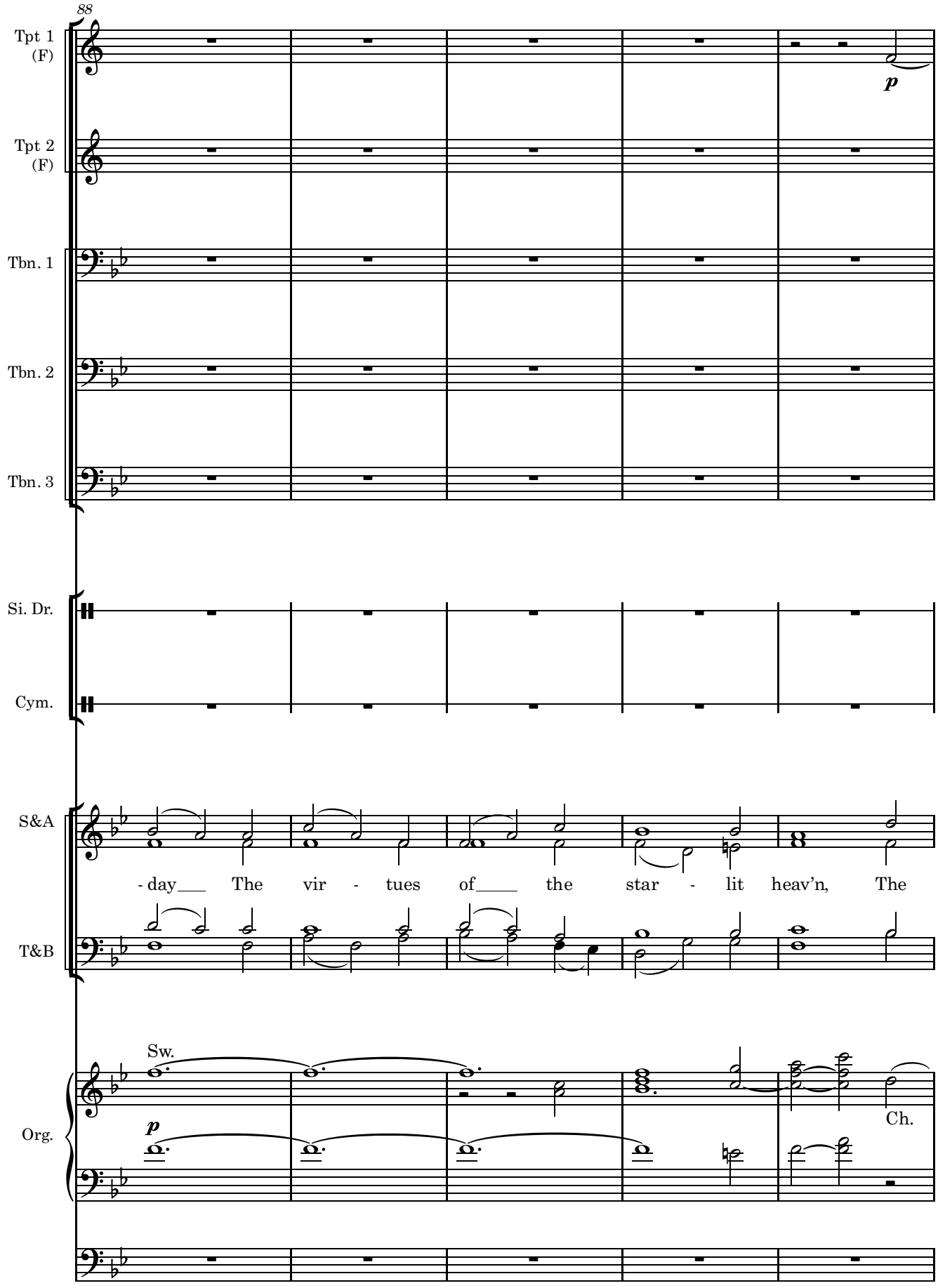

68
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
T&B
Org.
mf
TENORS & BASSES
Con - fess - ors' faith, A - pos - tles' word, The
Gt
mf

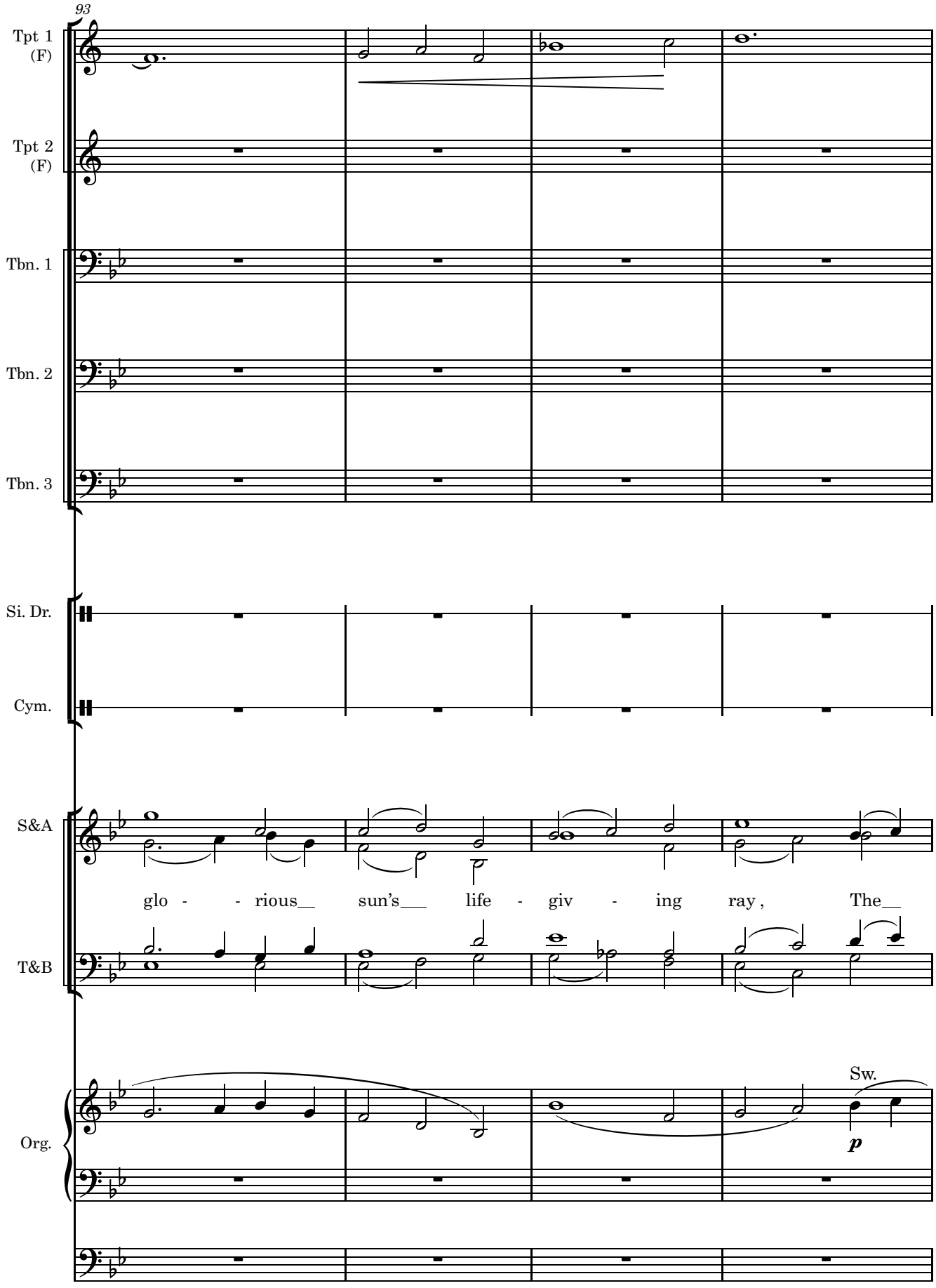

73
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
T&B
Org.
TUTTI p
All good deeds
TUTTI p
Pa - triarchs' prayers, the Pro - phets' scrolls, All good deeds
p


78
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
done__ un - to the Lord,__ And pu - ri - ty____ of
T&B
done__ un - to the Lord,__ And pu - ri - ty____ of
Org.

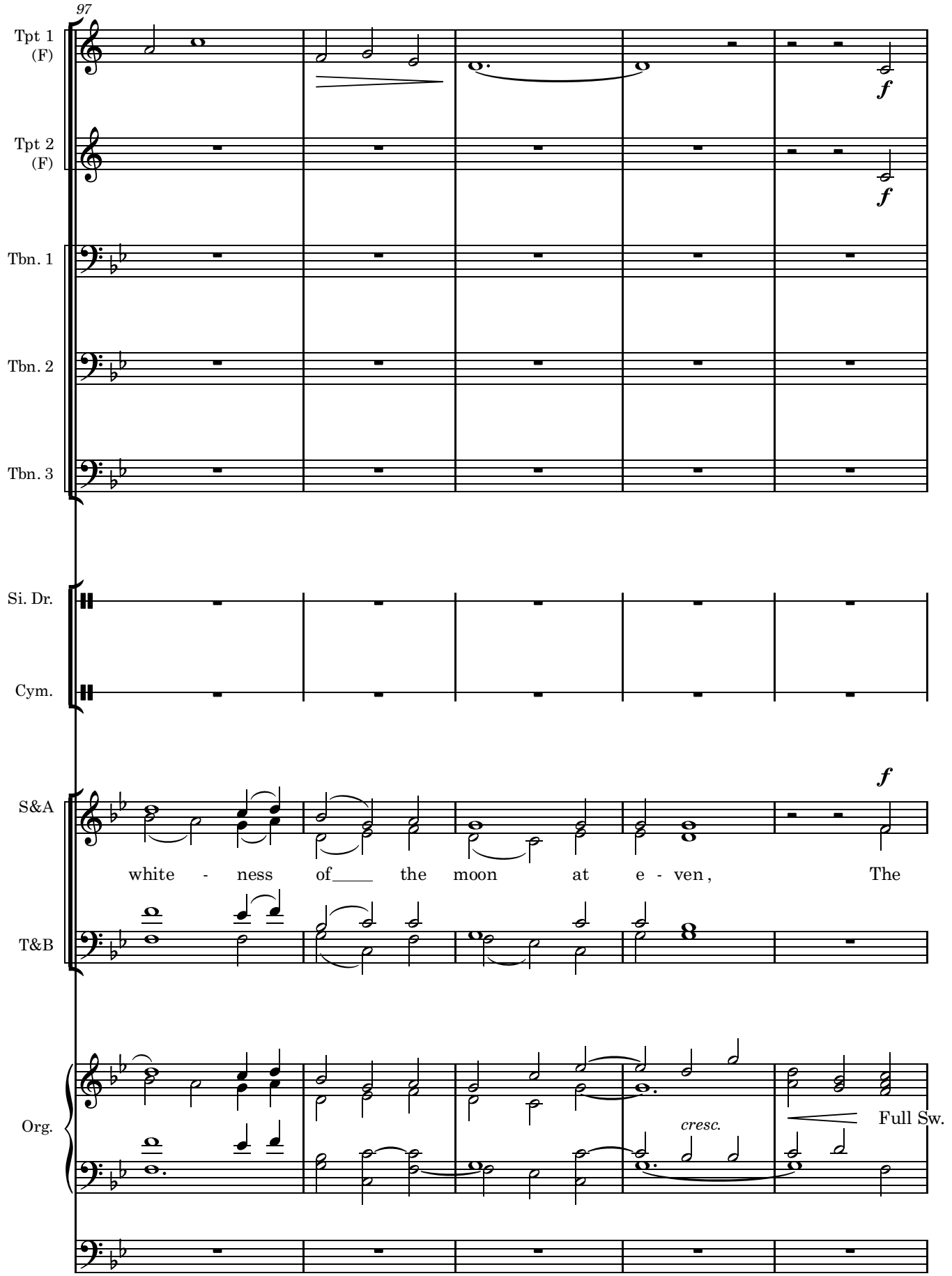

4
83
Tpt 1
(F)
Tpt 2
(F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
TUTTI
mf
S&A
vir - gin souls. I bind un - to my - self to -
T&B
vir - gin souls.
mf
4
Org.

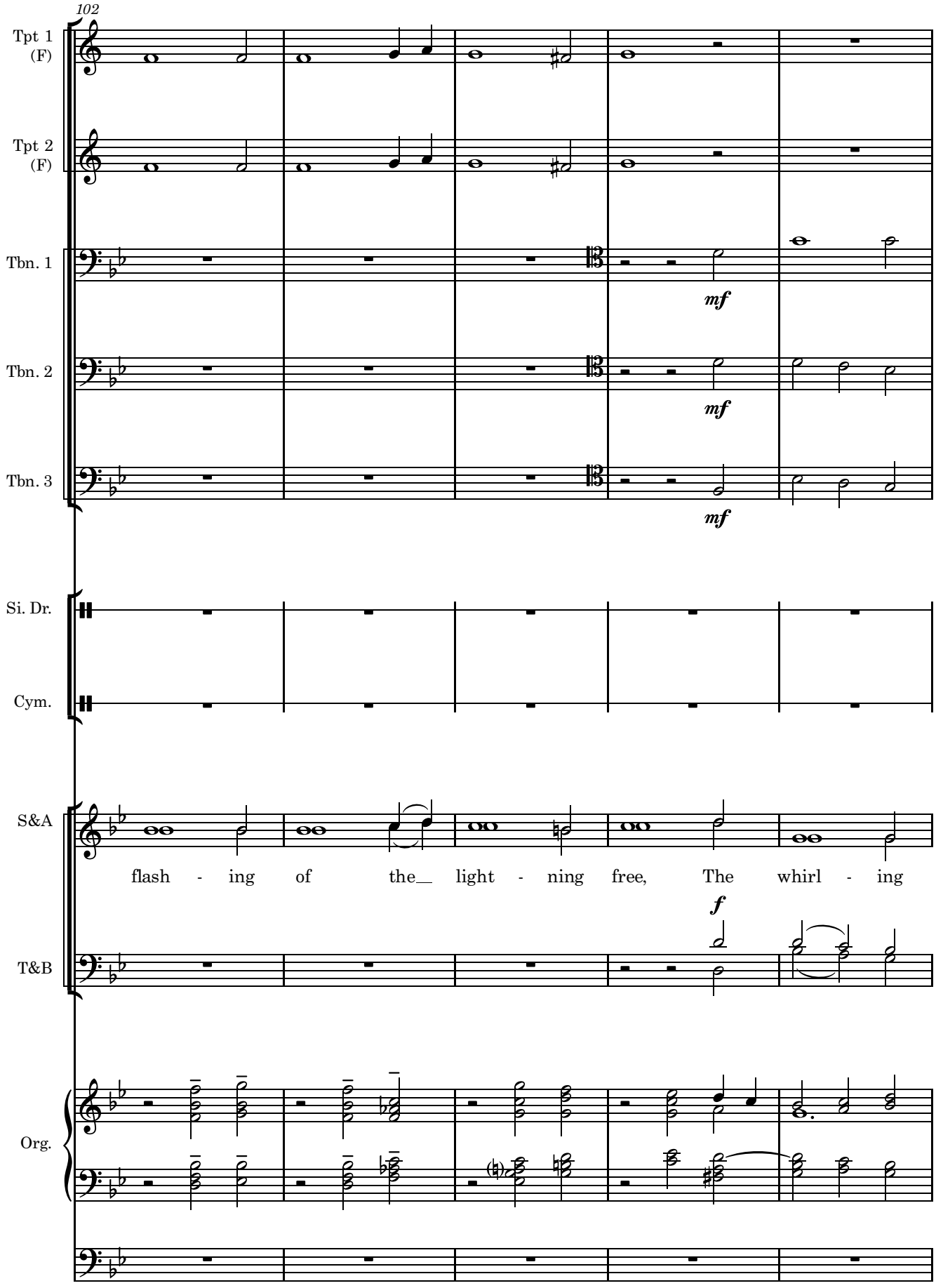
St. Patrick's Breastplate



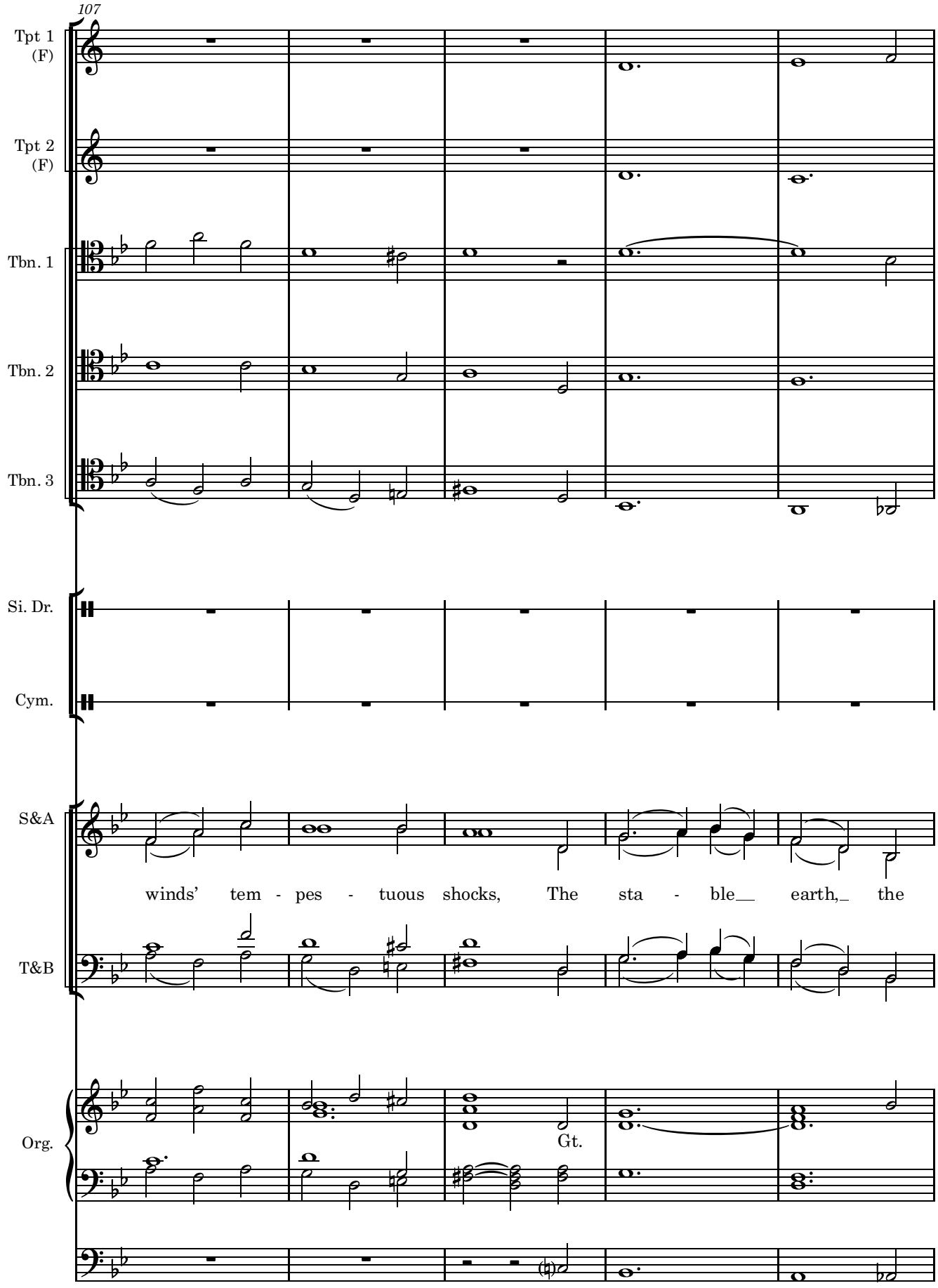

93
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
glo - - rious__ sun's___ life - giv - ing ray, The__
T&B
Org.
Sw.
p

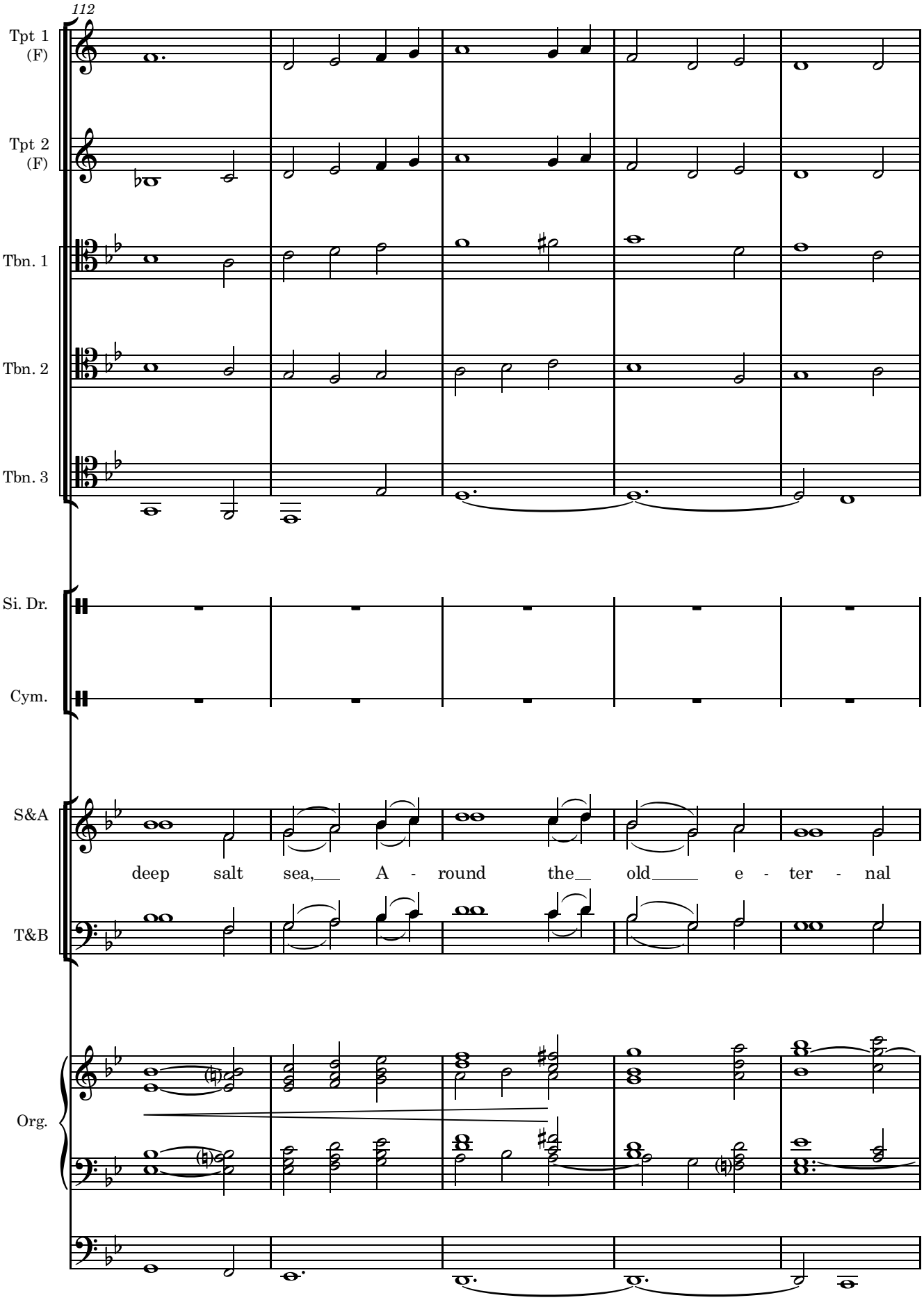
St. Patrick's Breastplate

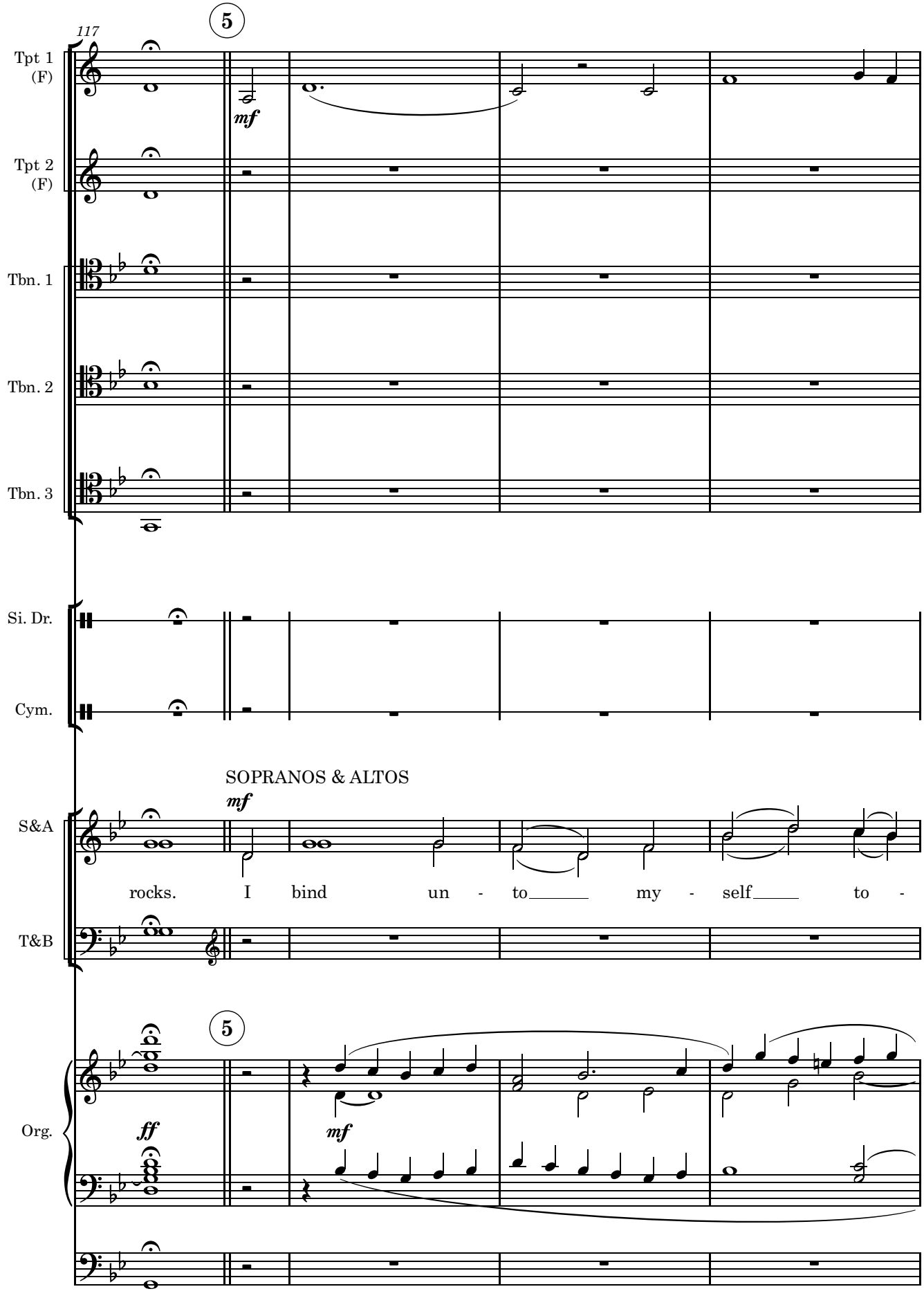


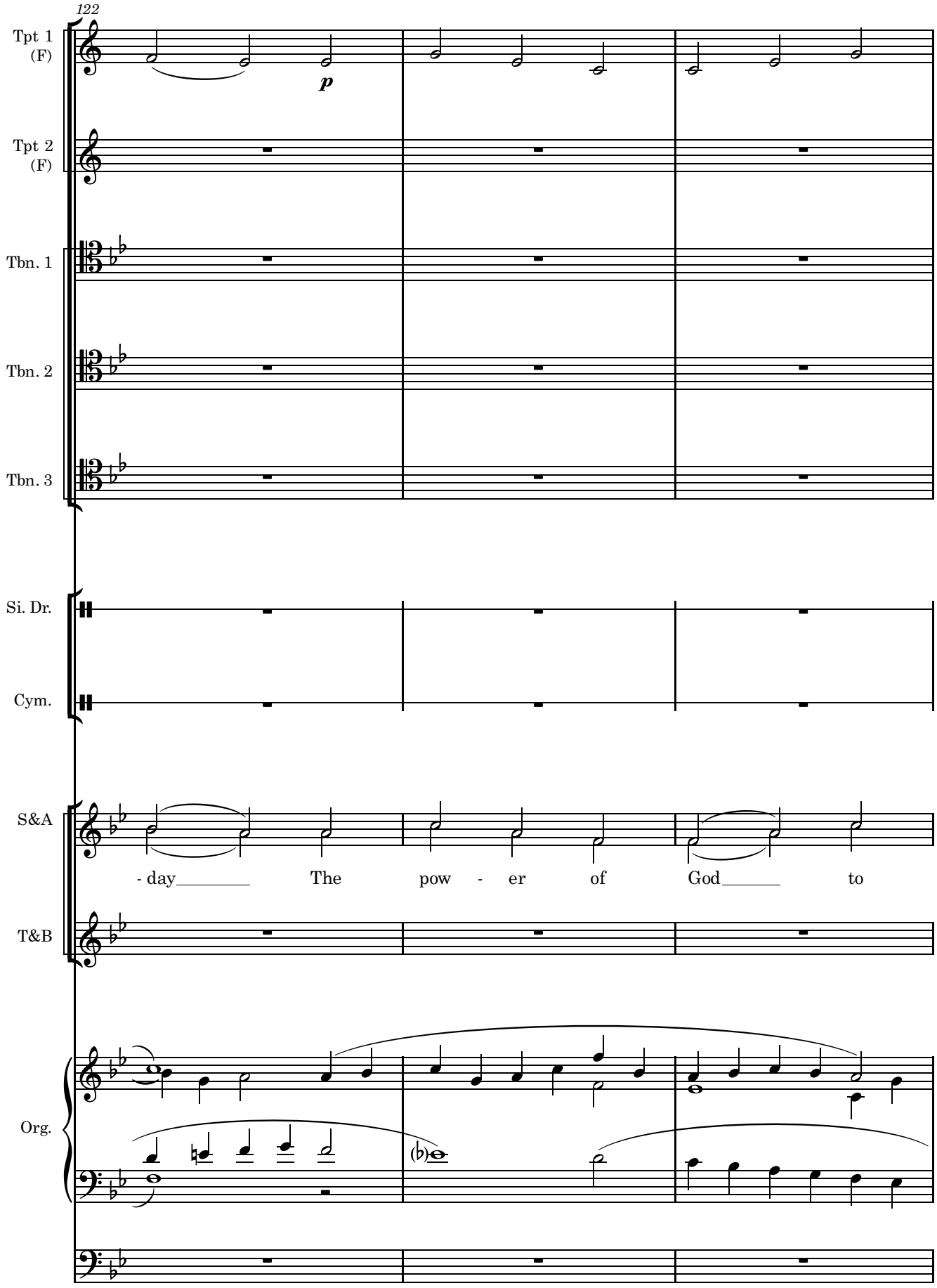

102
Tpt 1
(F)
Tpt 2
(F)
Tbn. 1
Tbn. 2
Tbn. 3
mf
mf
mf
Si. Dr.
Cym.
S&A
T&B
flash - ing of the light - ning free, The whirl - ing
f
Org.

St. Patrick's Breastplate

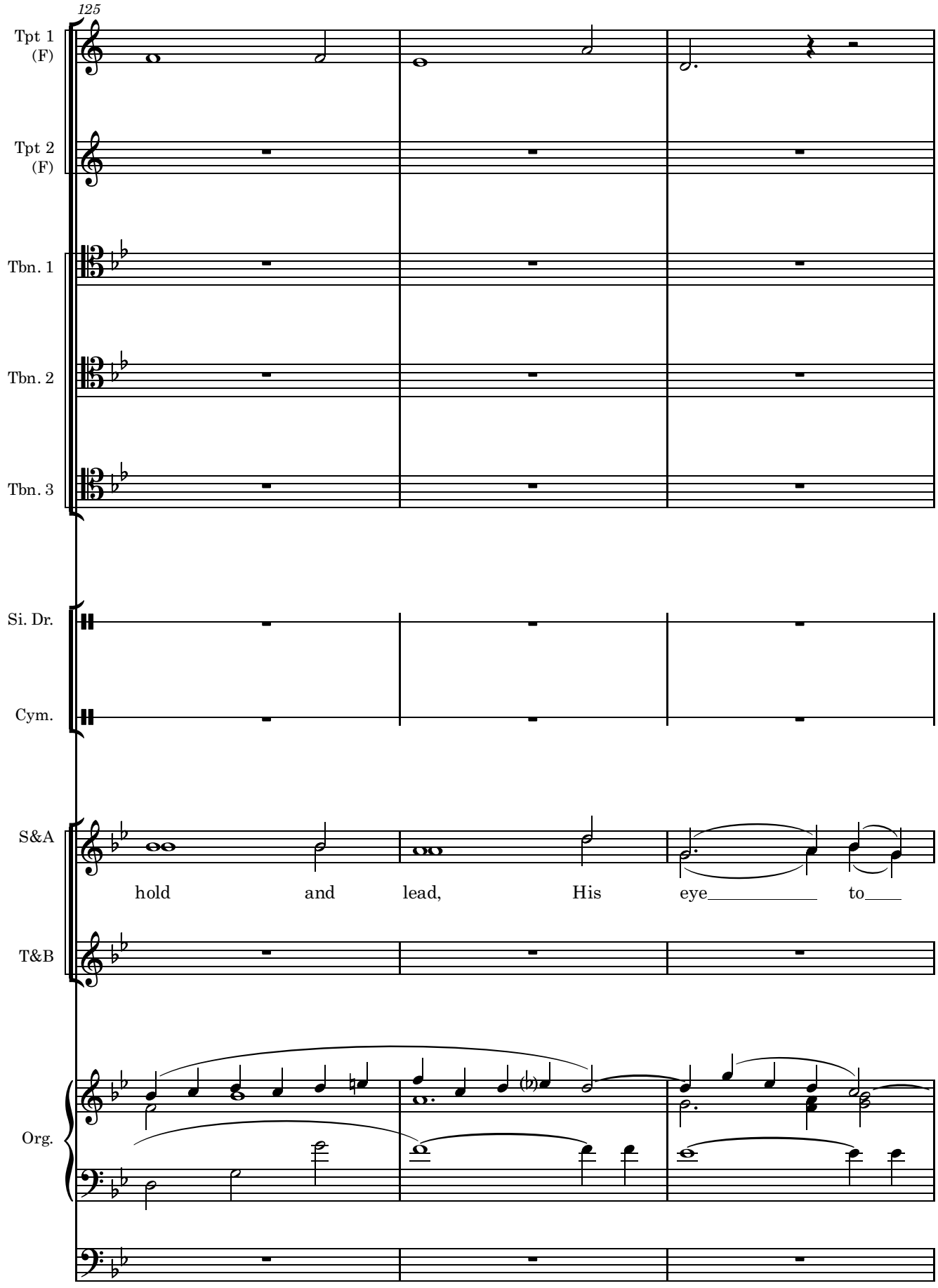


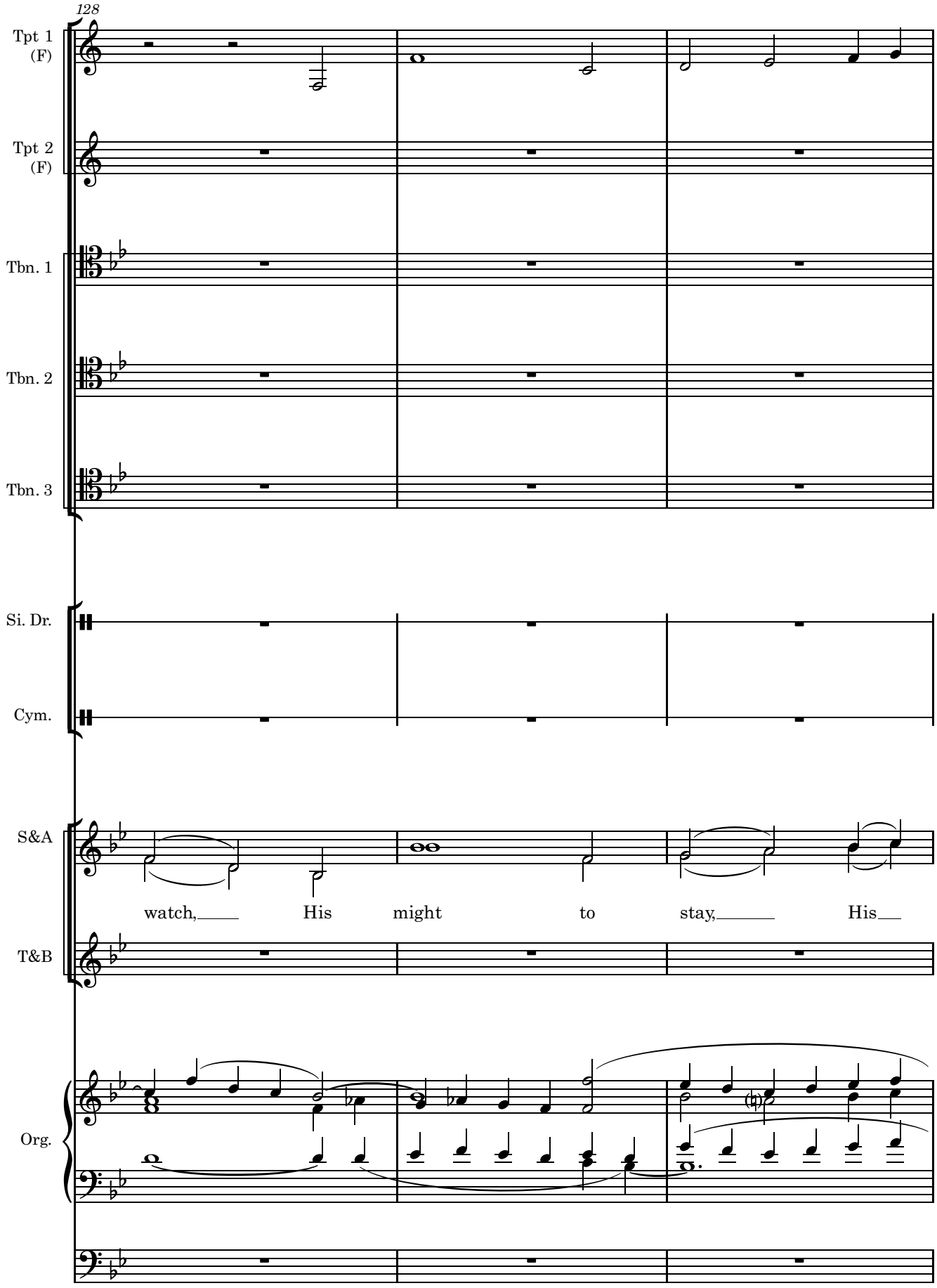

112
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
deep salt sea, A - round the old e - ter - nal
T&B
Org.


117
5
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
SOPRANOS & ALTOS
S&A
T&B
Org.
mf
rocks. I bind un - to my - self to -
5
ff
mf

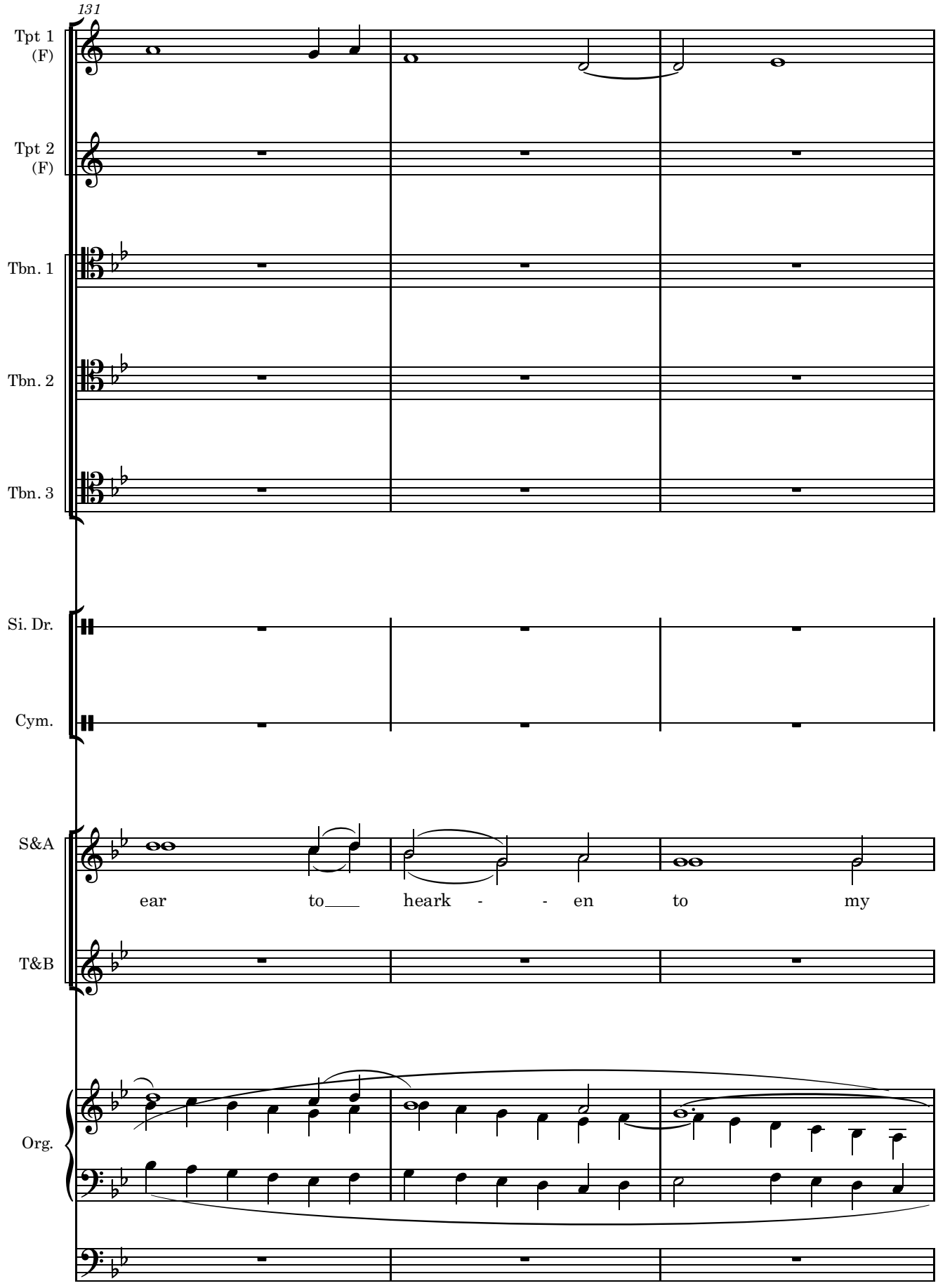

122
Tpt 1
(F)
Tpt 2
(F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
T&B
Org.
p
- day The pow - er of God to

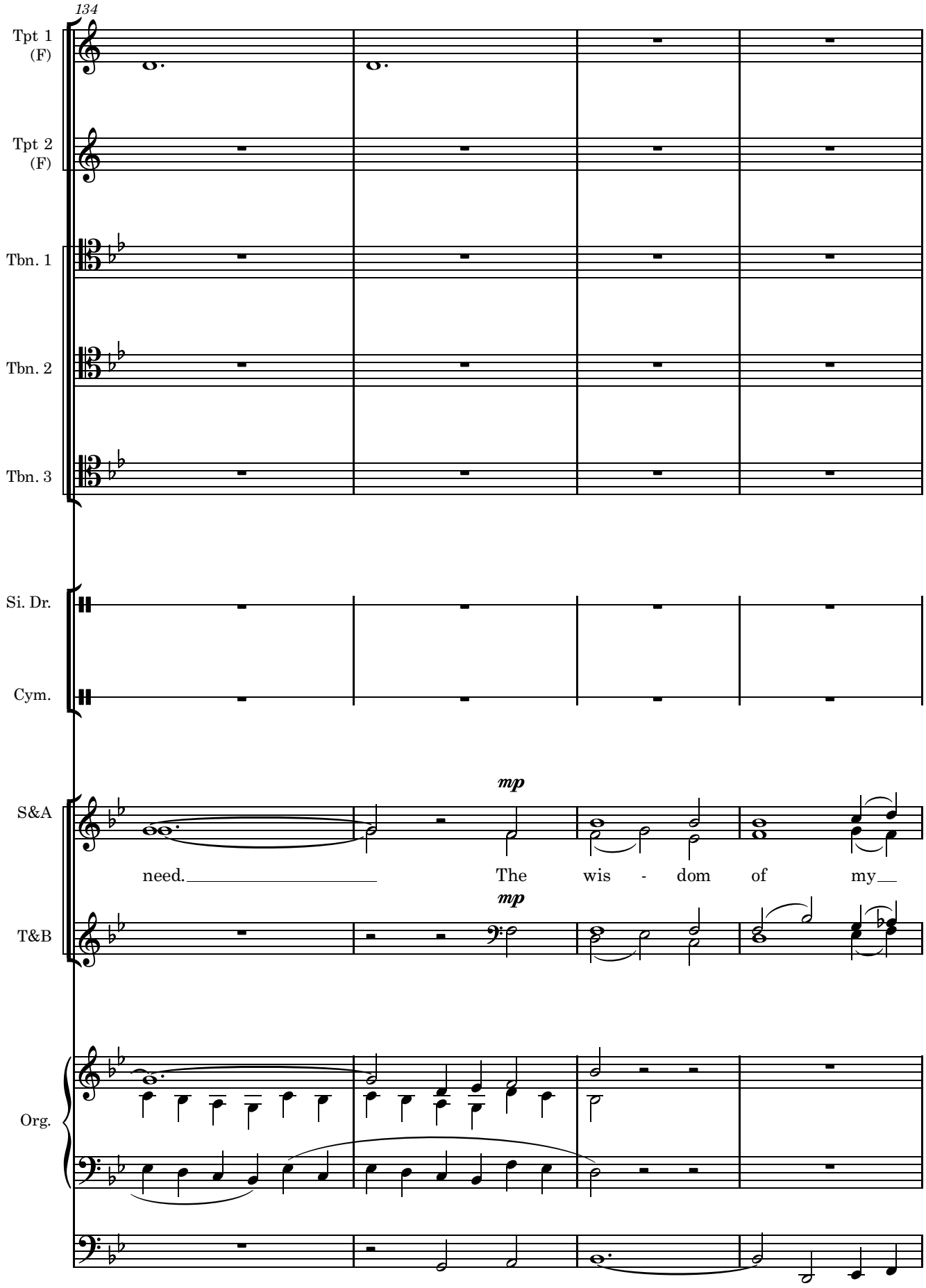
St. Patrick's Breastplate



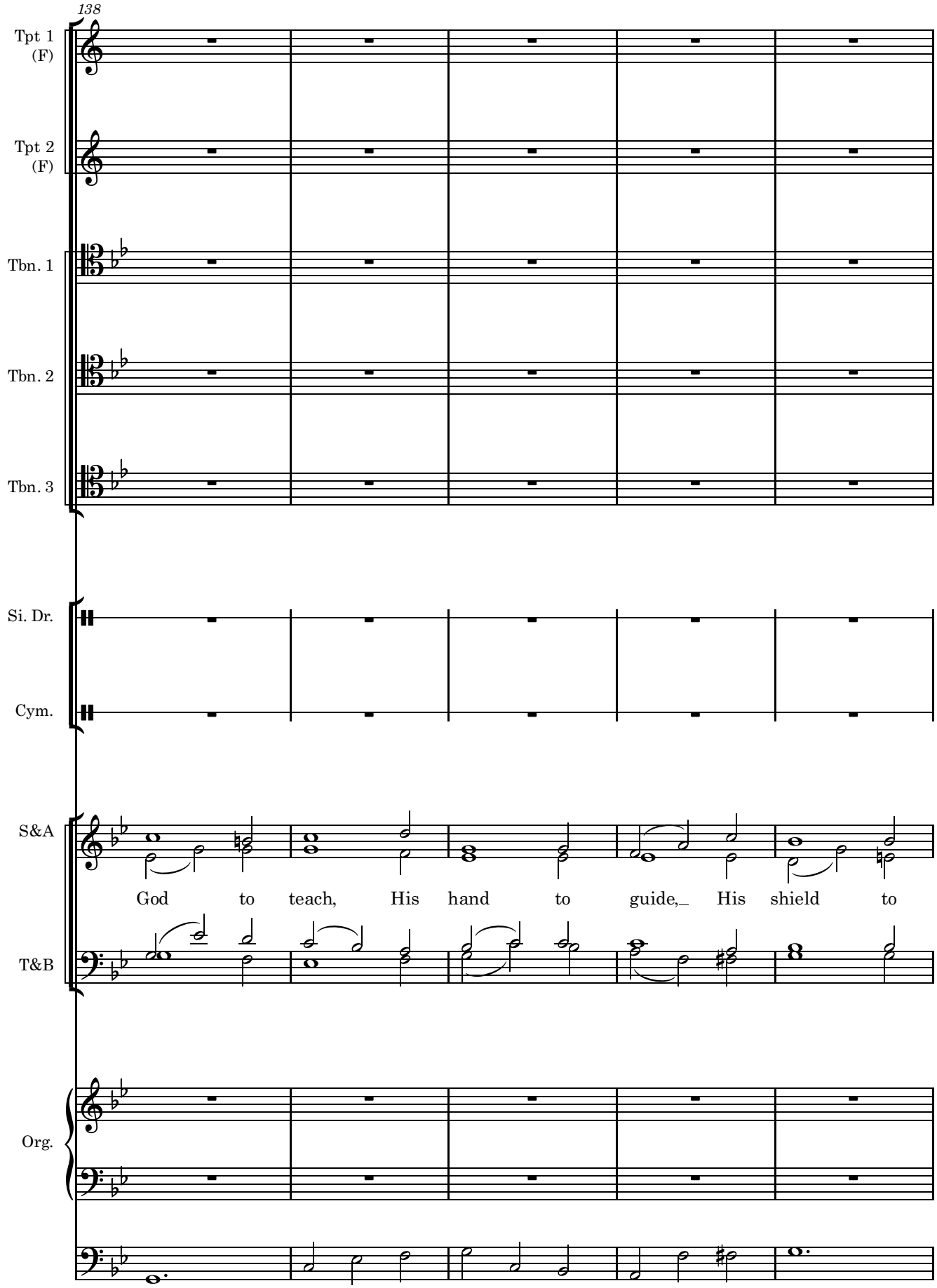

128
Tpt 1
(F)
Tpt 2
(F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
watch, His might to stay, His
T&B
Org.

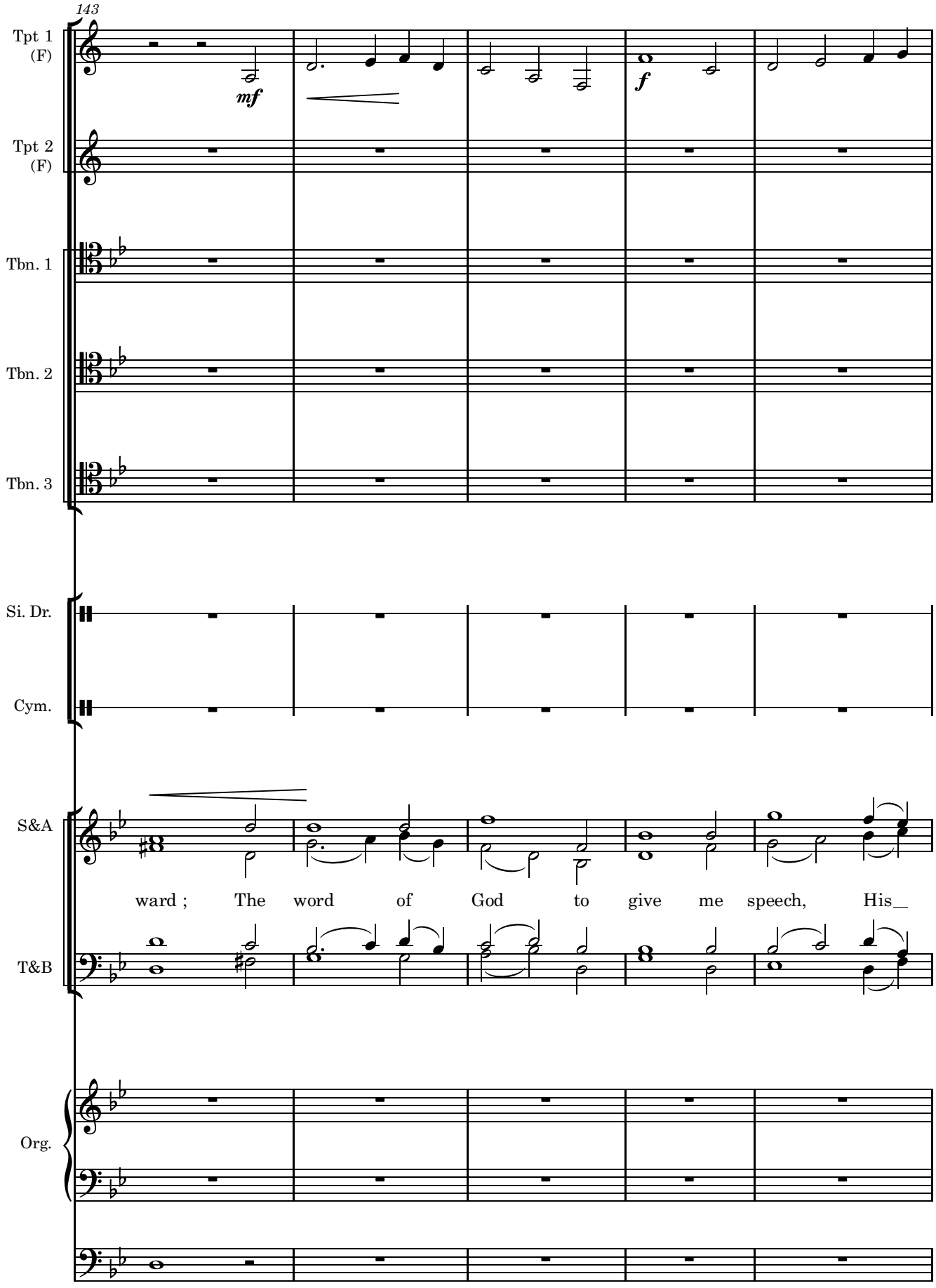
St. Patrick's Breastplate

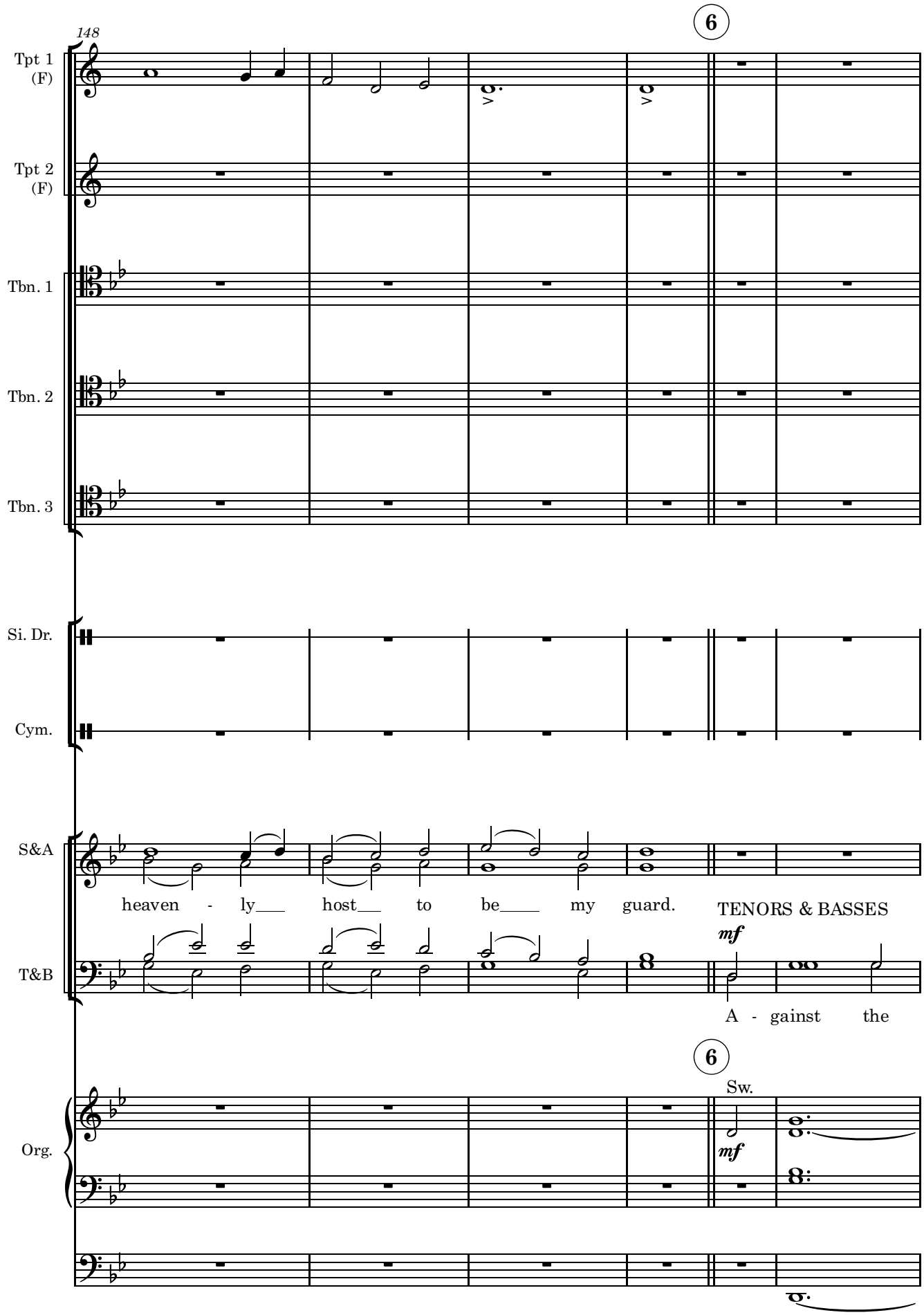


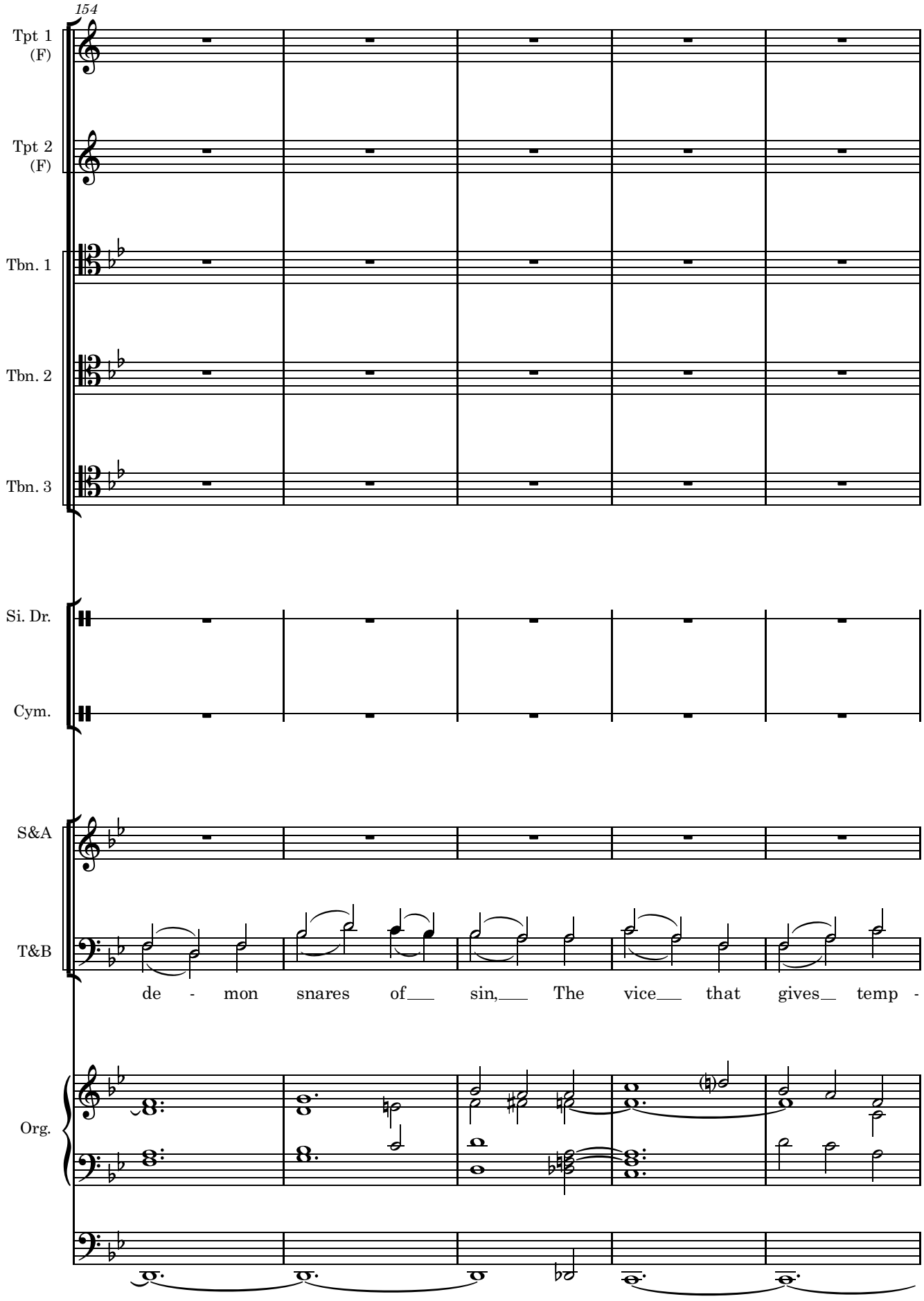

134
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
mp
need. The wis - dom of my
T&B
mp
Org.

St. Patrick's Breastplate

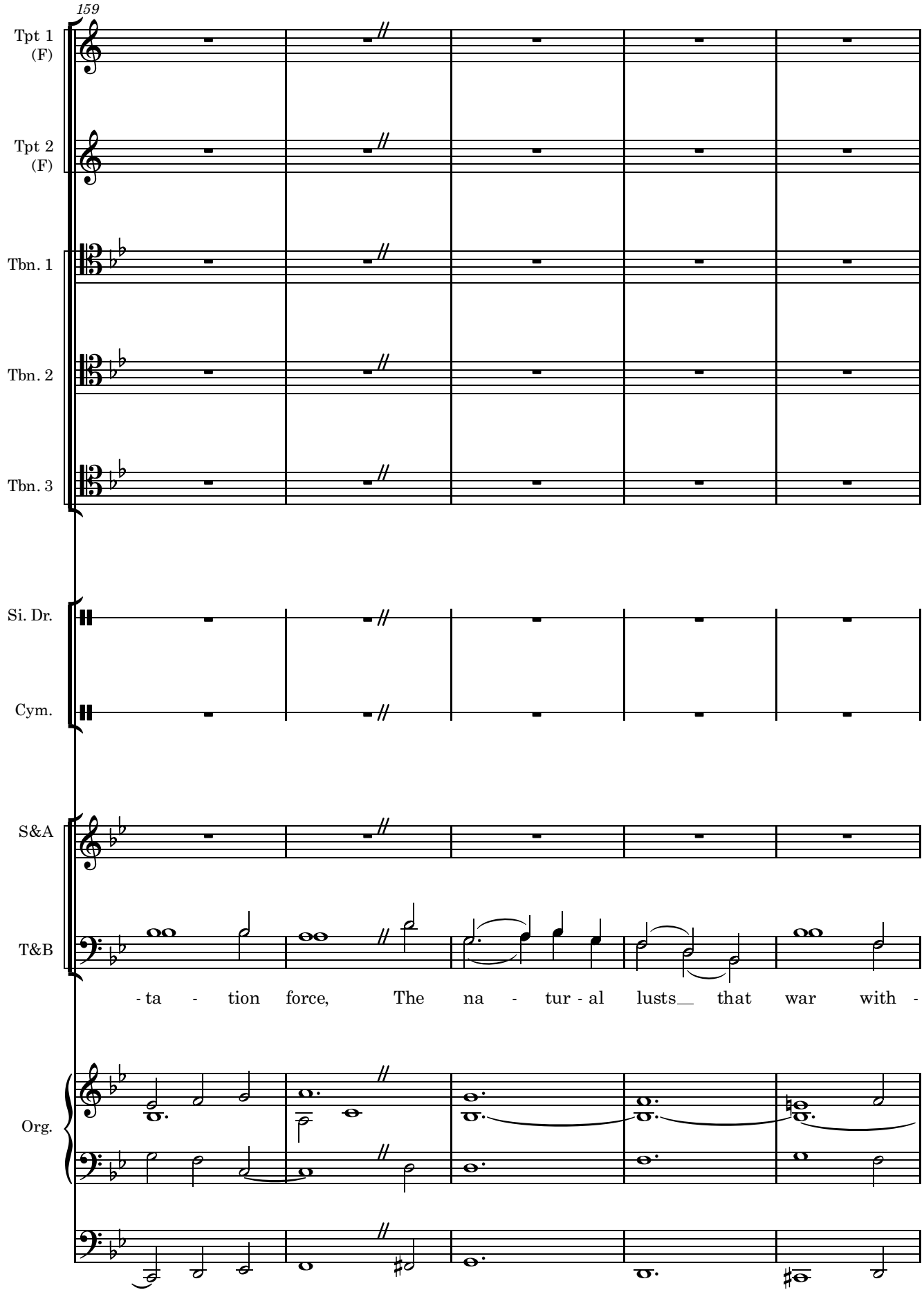


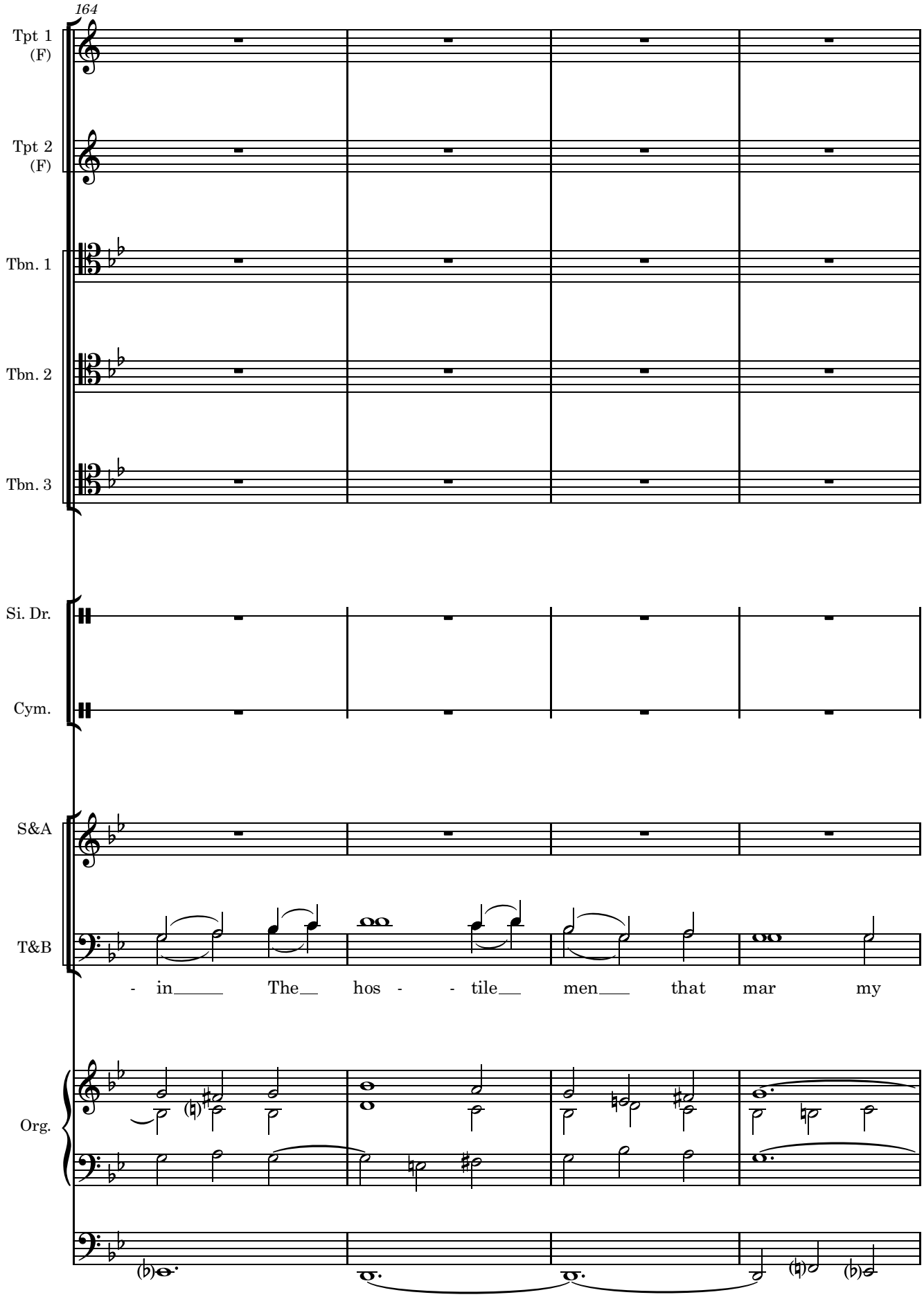

143
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
T&B
Org.
mf
f
ward ; The word of God to give me speech, His_


148
6
Tpt 1
(F)
Tpt 2
(F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
heaven - ly___ host___ to be____ my guard.
TENORS & BASSES
mf
T&B
A - gainst the
6
Sw.
mf
Org.

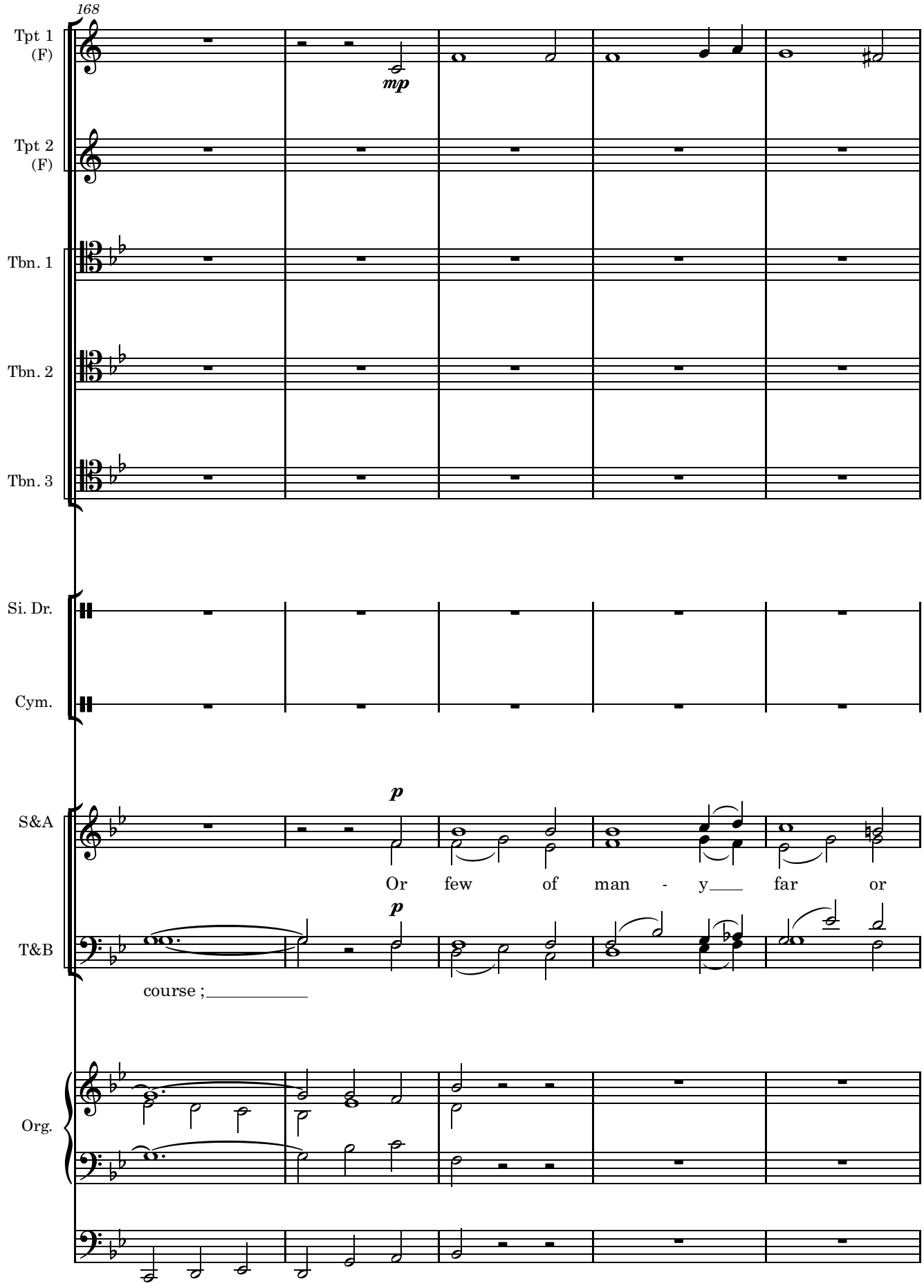

154
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
T&B
de - mon snares of sin, The vice that gives temp -
Org.

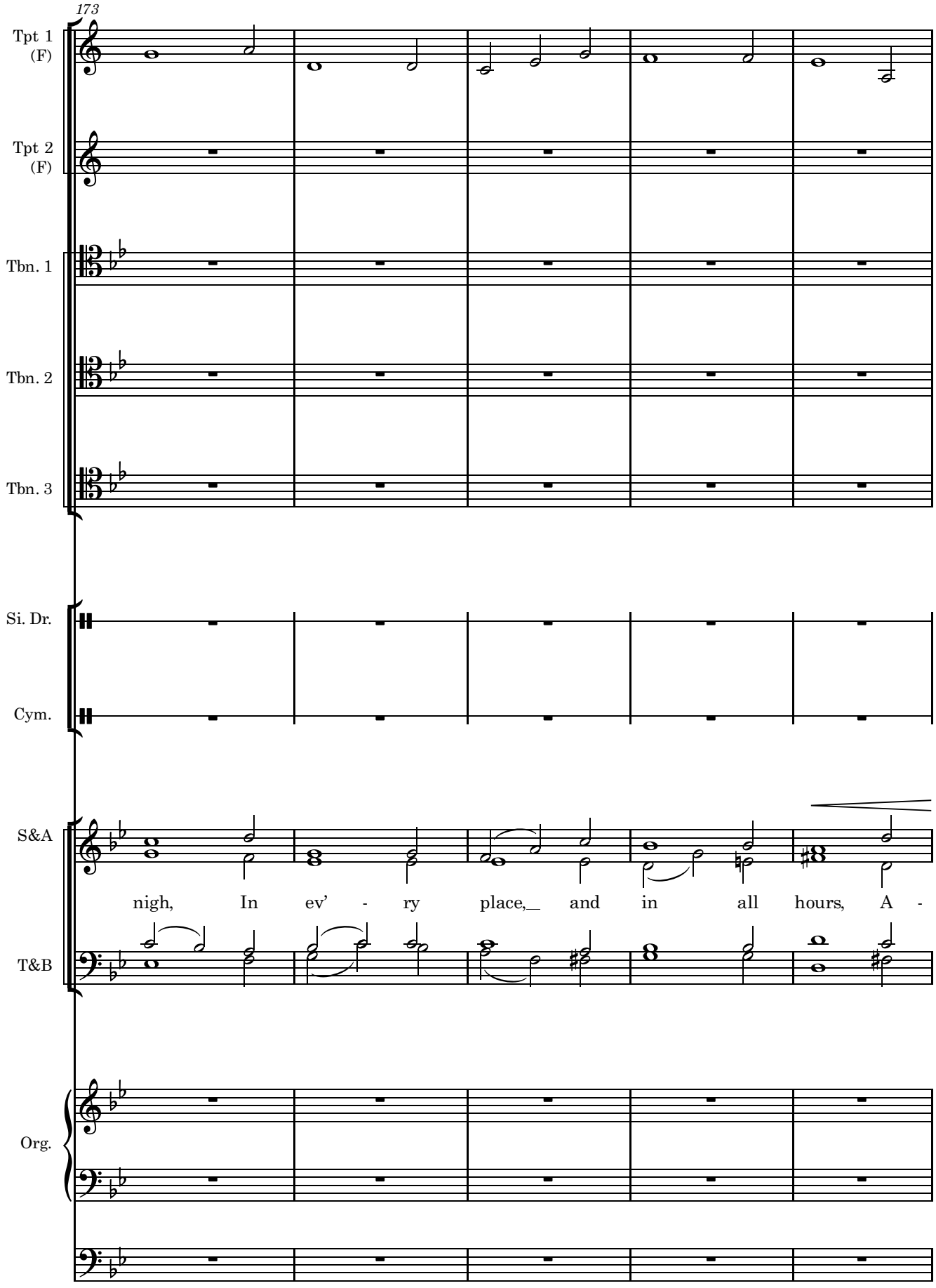
St. Patrick's Breastplate



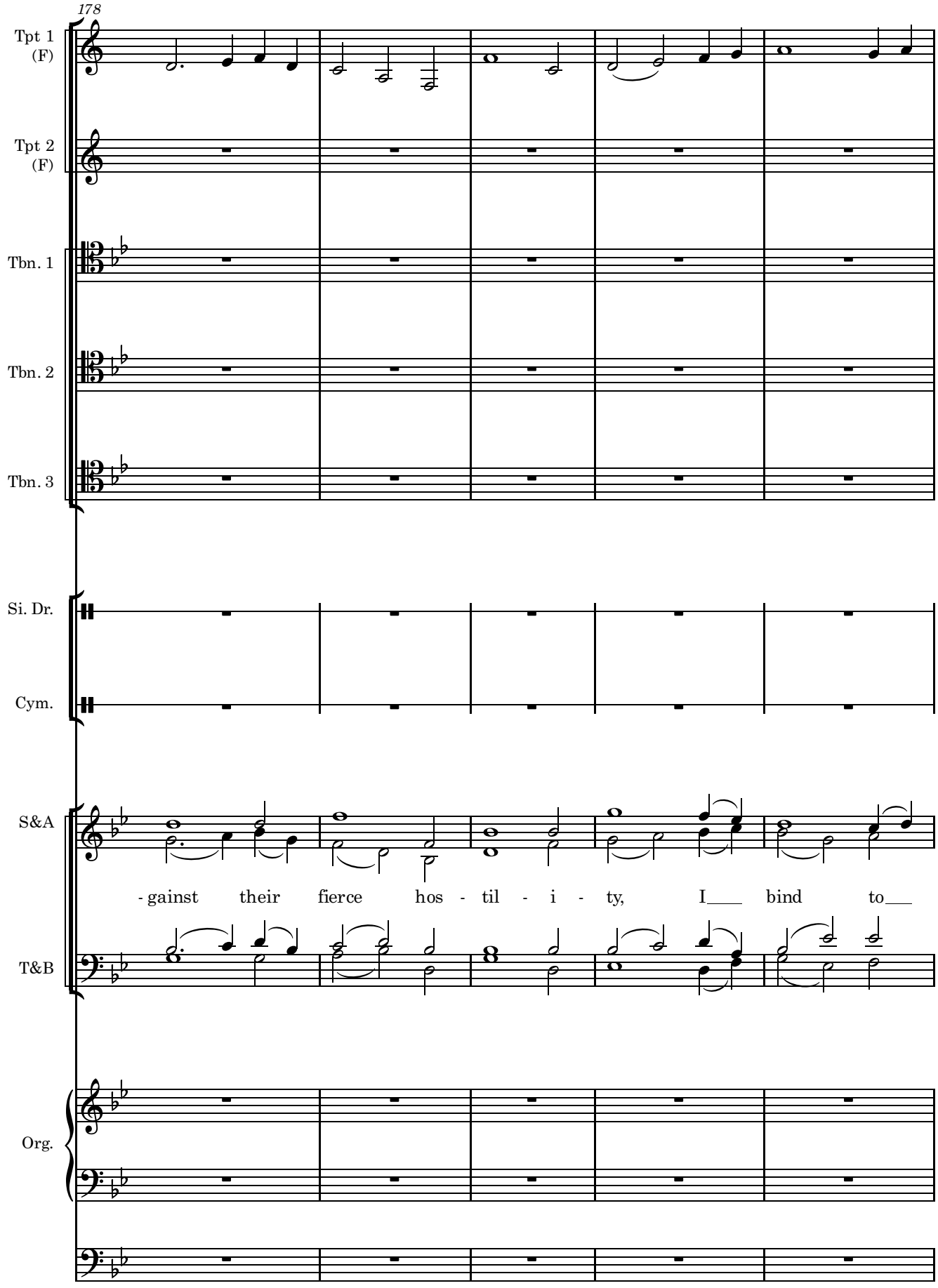

164
Tpt 1
(F)
Tpt 2
(F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
T&B
Org.
- in The hos - - tile men that mar my

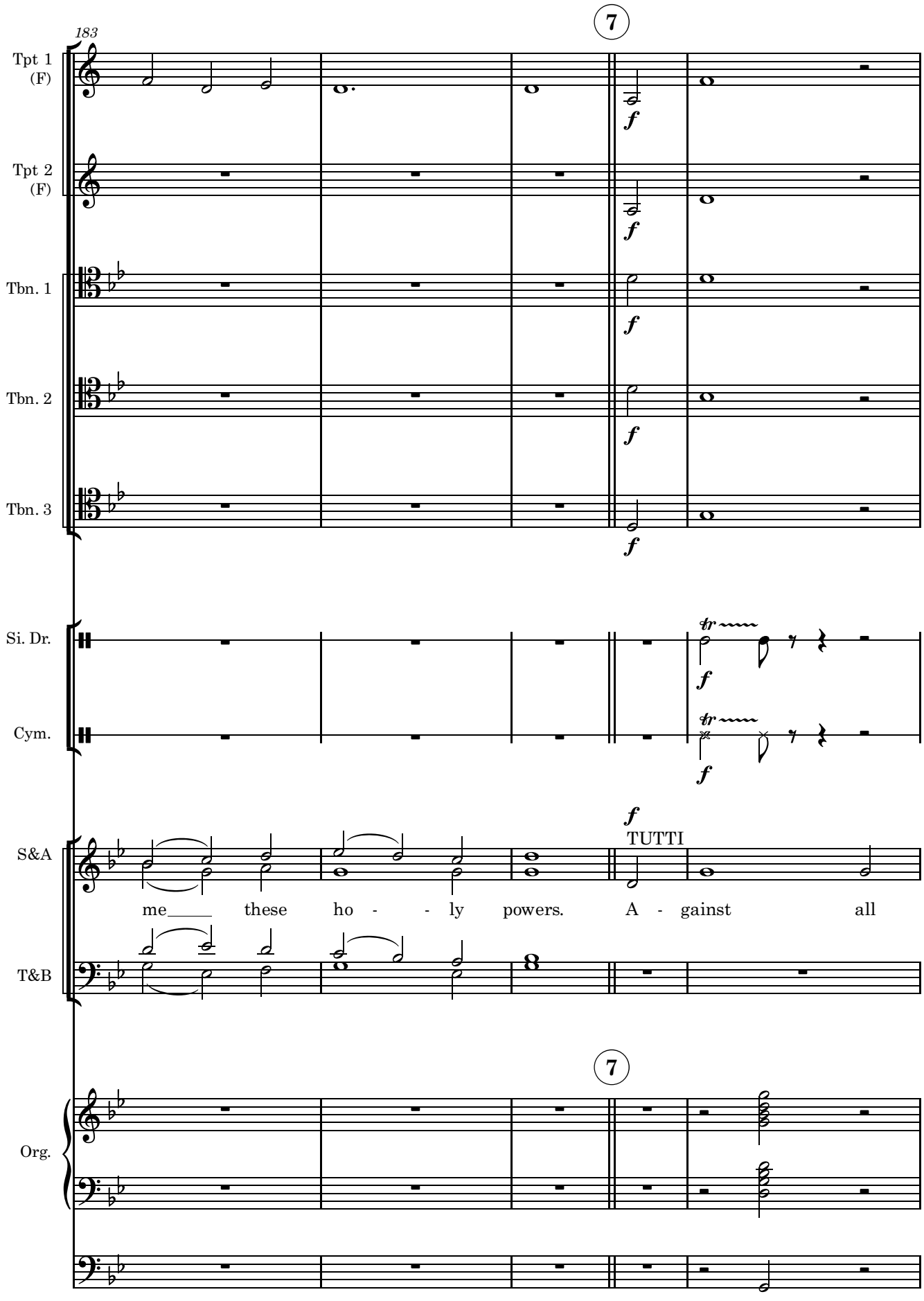
St. Patrick's Breastplate

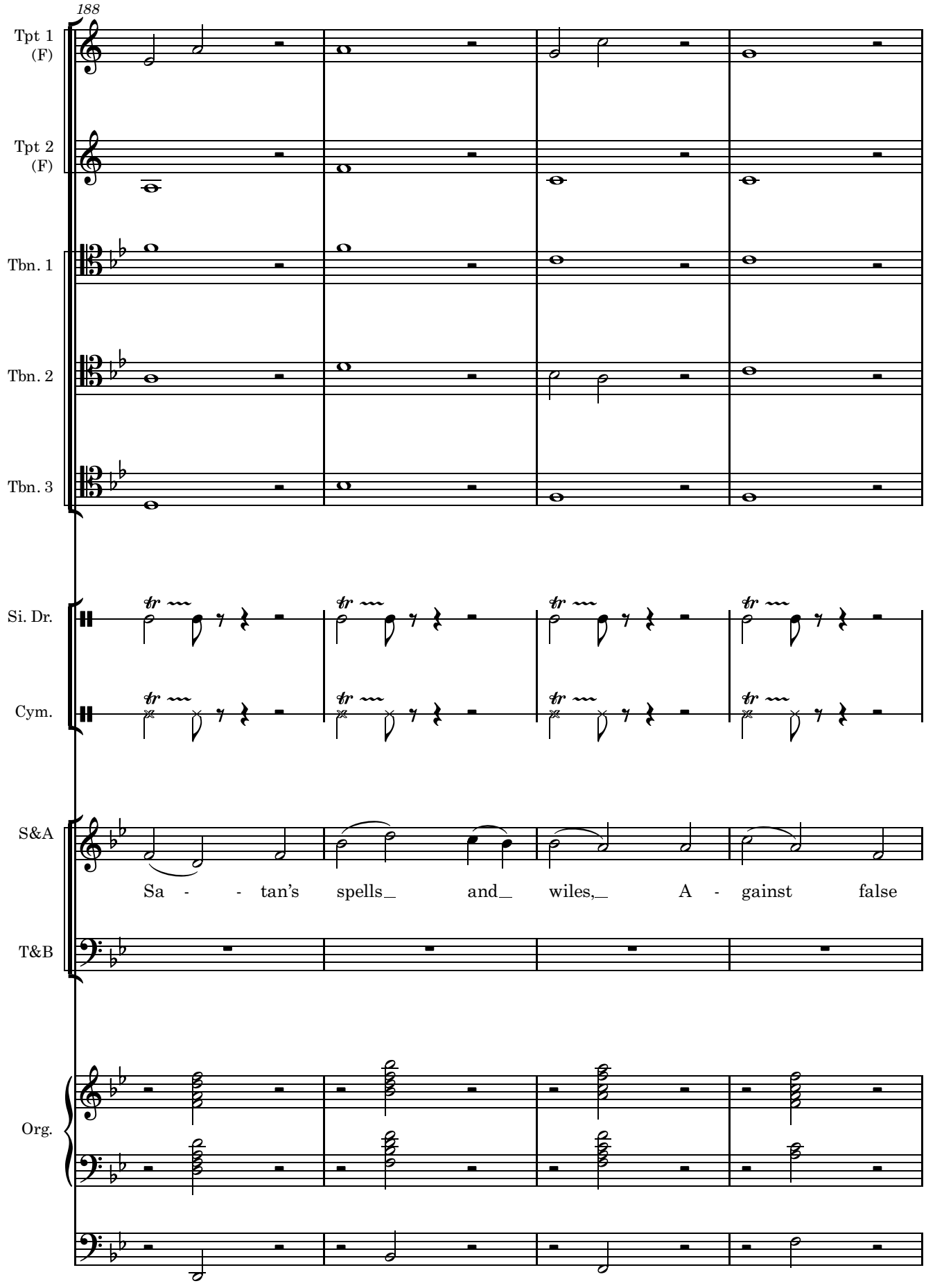


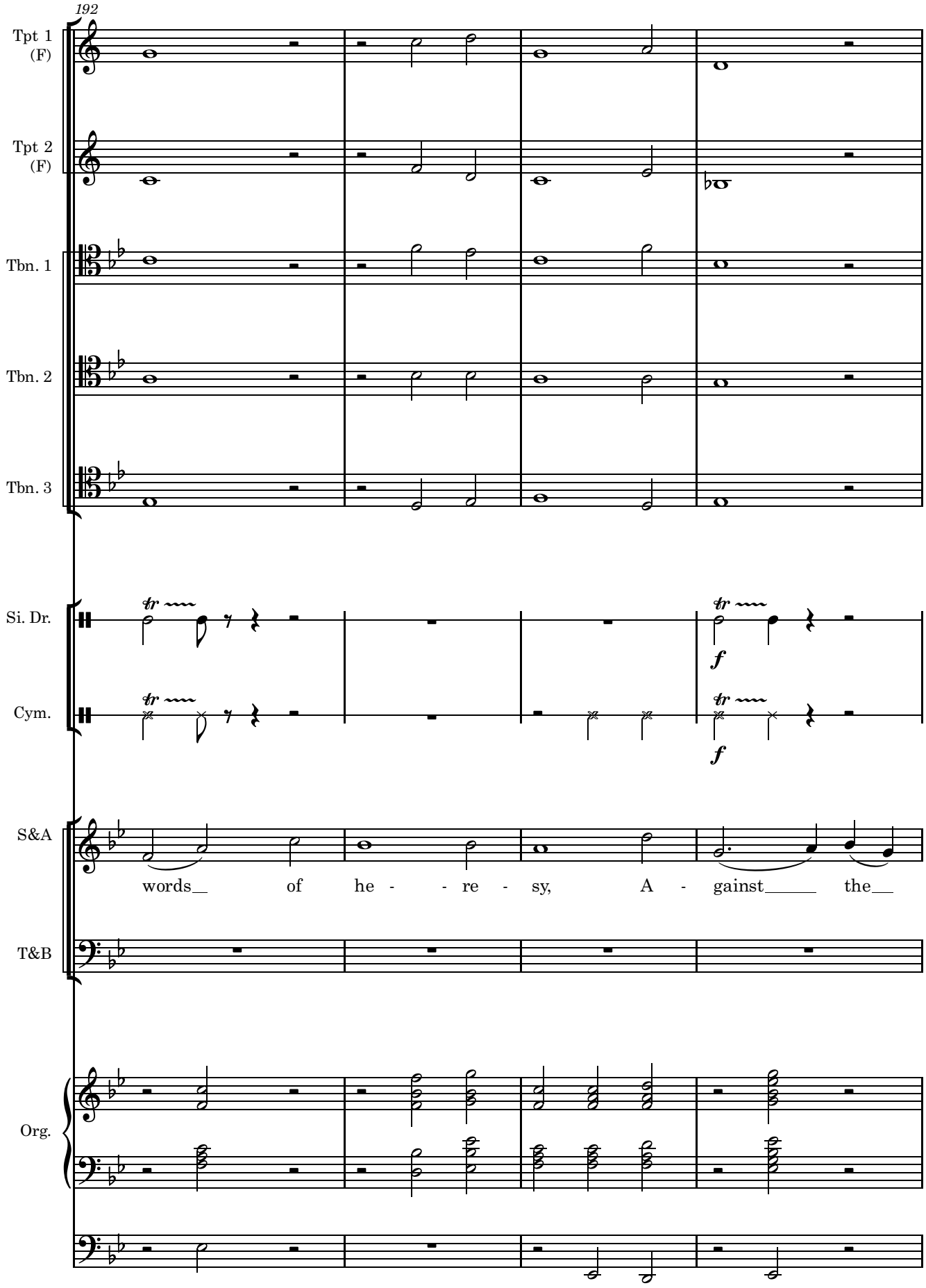

173
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
T&B
Org.
nigh, In ev' - ry place, and in all hours, A -

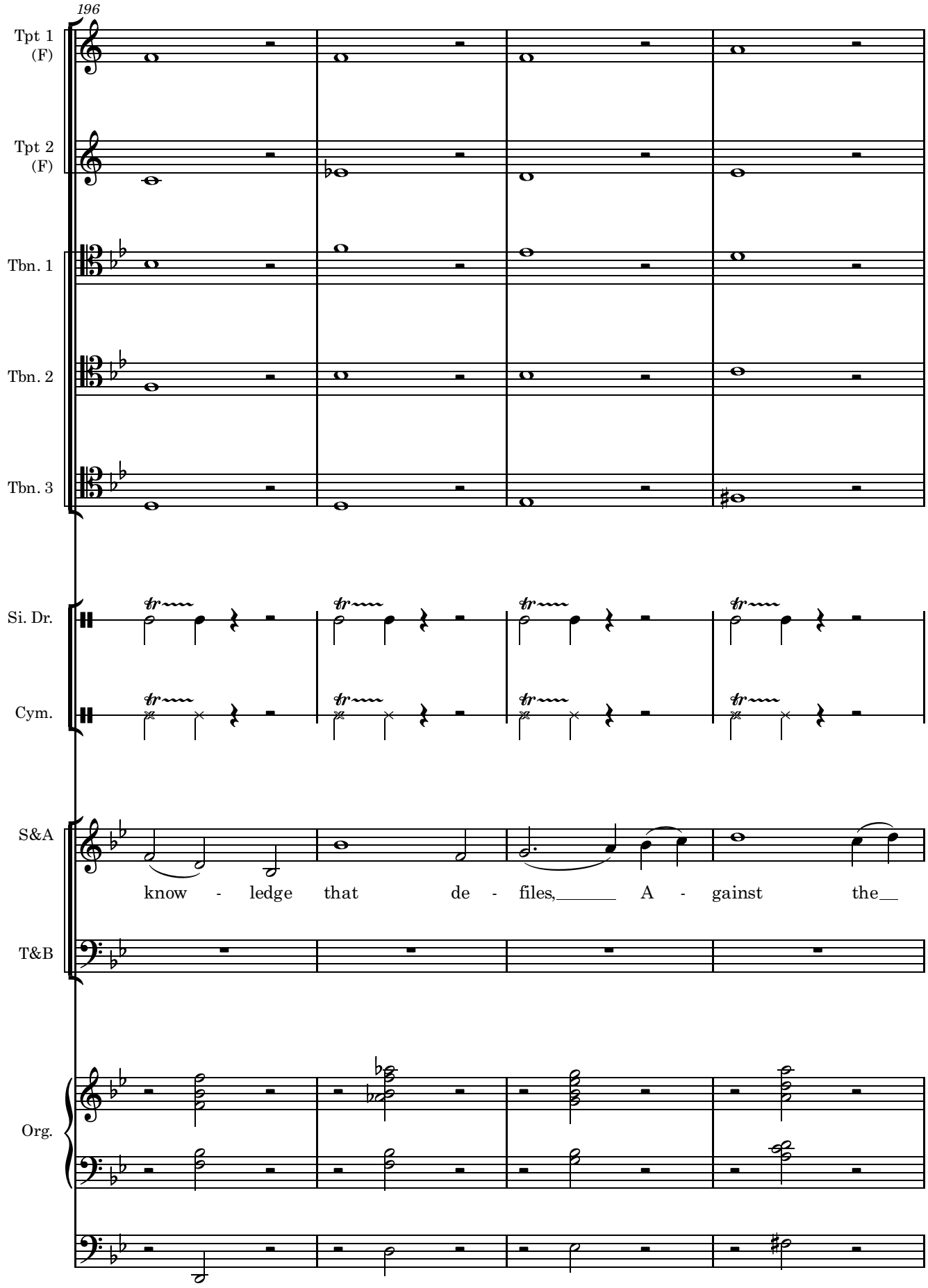
St. Patrick's Breastplate

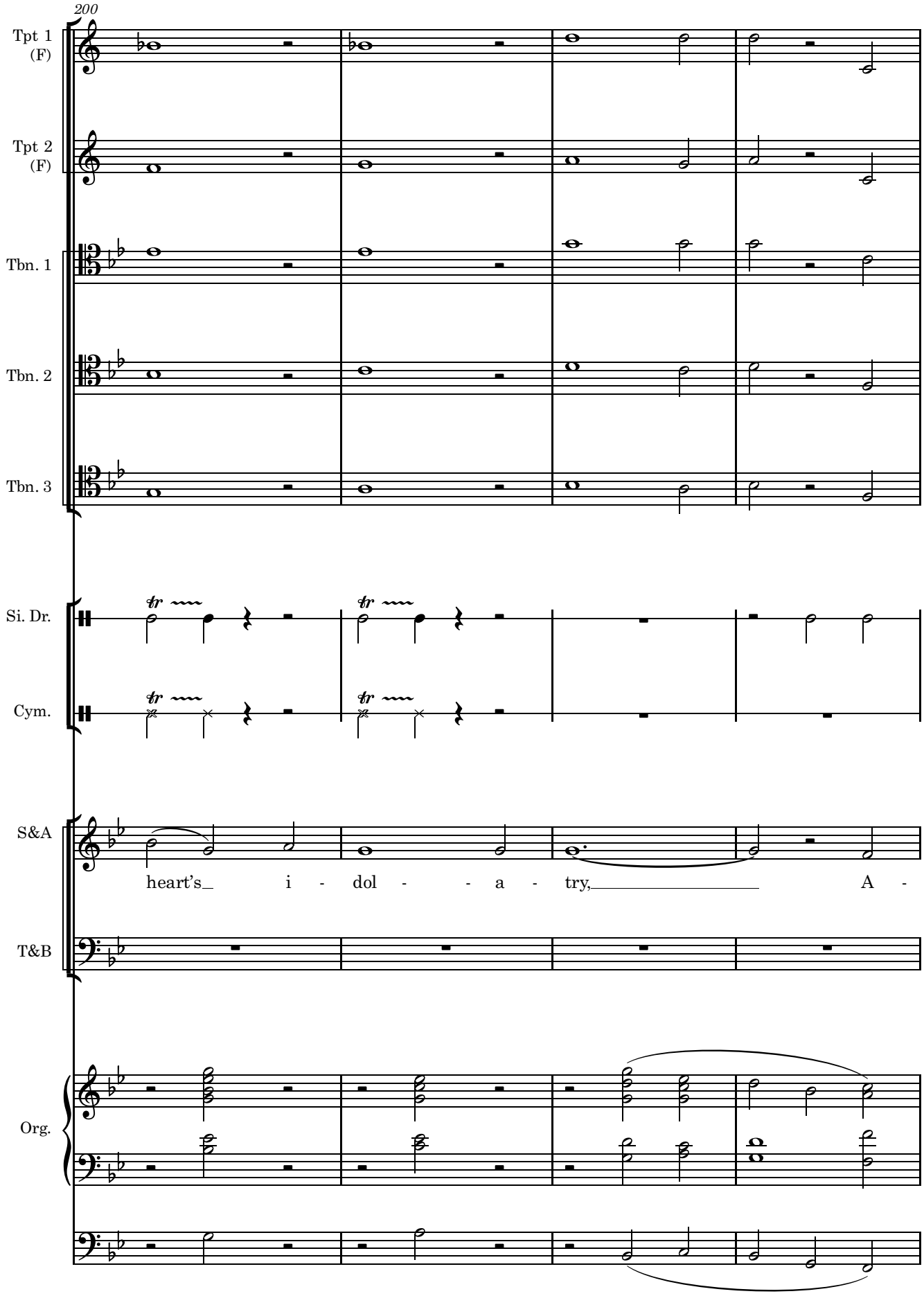



183
7
Tpt 1
(F)
Tpt 2
(F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
T&B
Org.
f
TUTTI
me these ho - - ly powers. A - gainst all
7

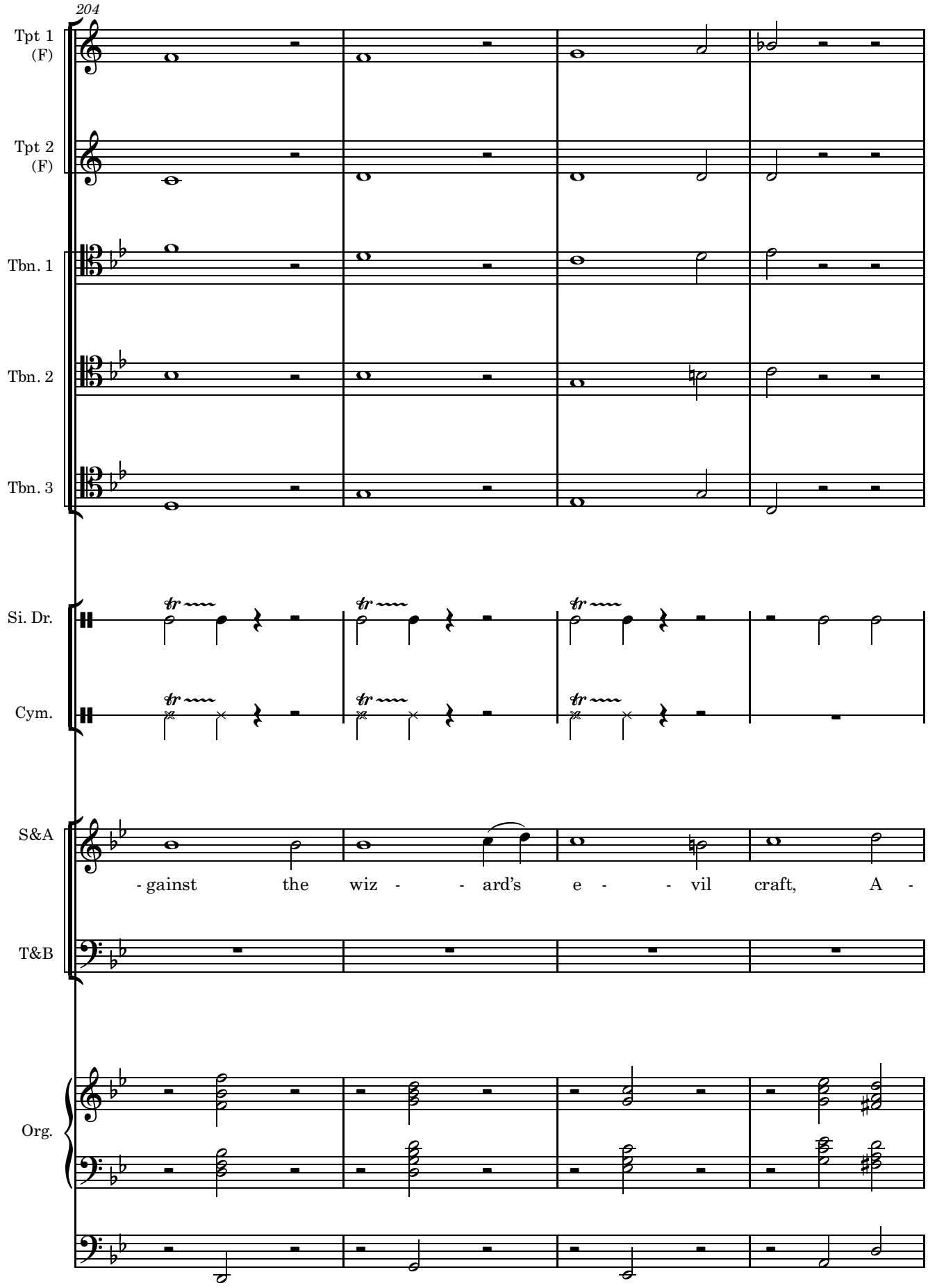

188
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
Sa - - tan's spells and wiles, A - gainst false
T&B
Org.

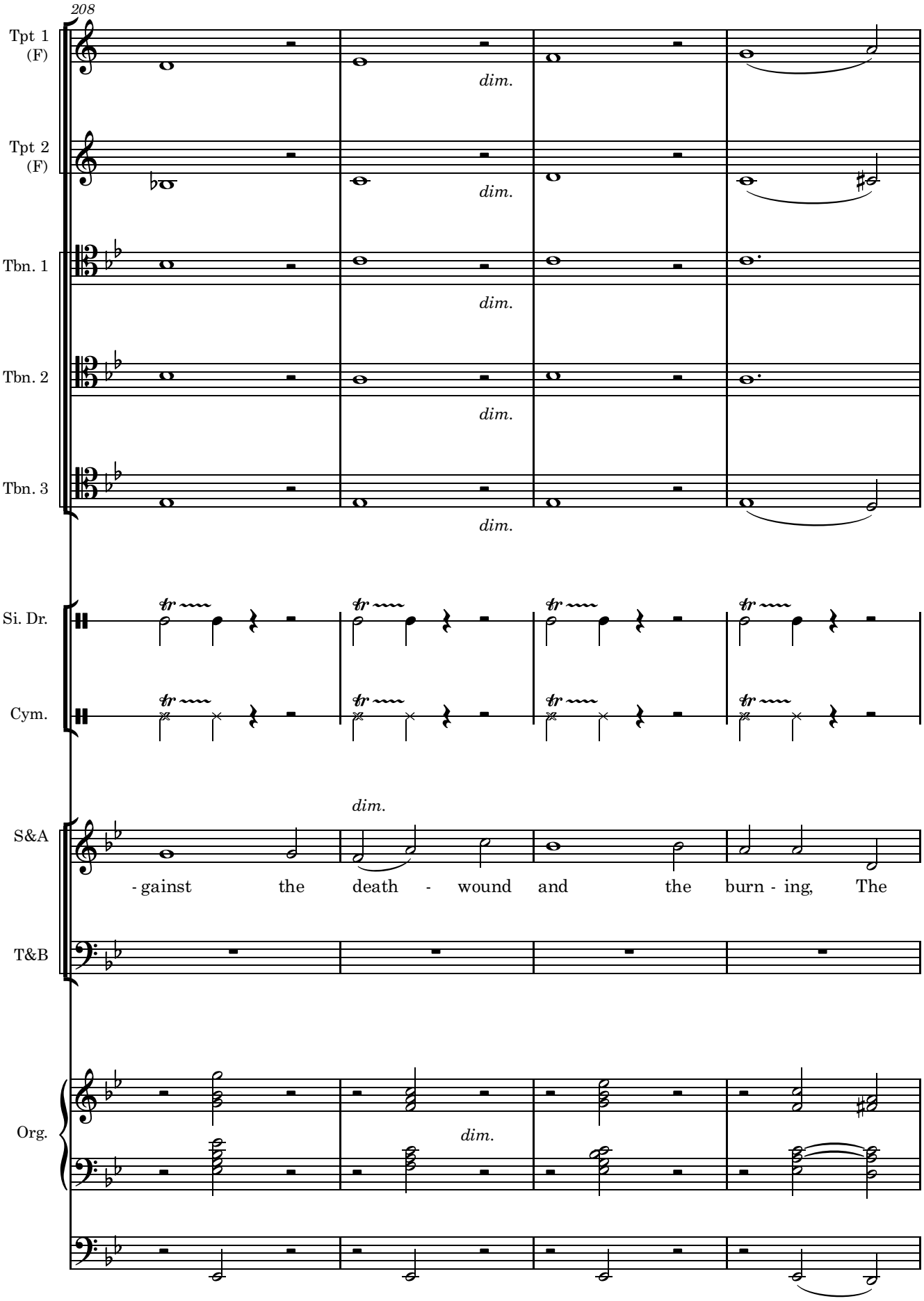

192
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
T&B
Org.
words of he - re - sy, A - gainst the


196
Tpt 1
(F)
Tpt 2
(F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
know - ledge that de - files, A - gainst the
T&B
Org.

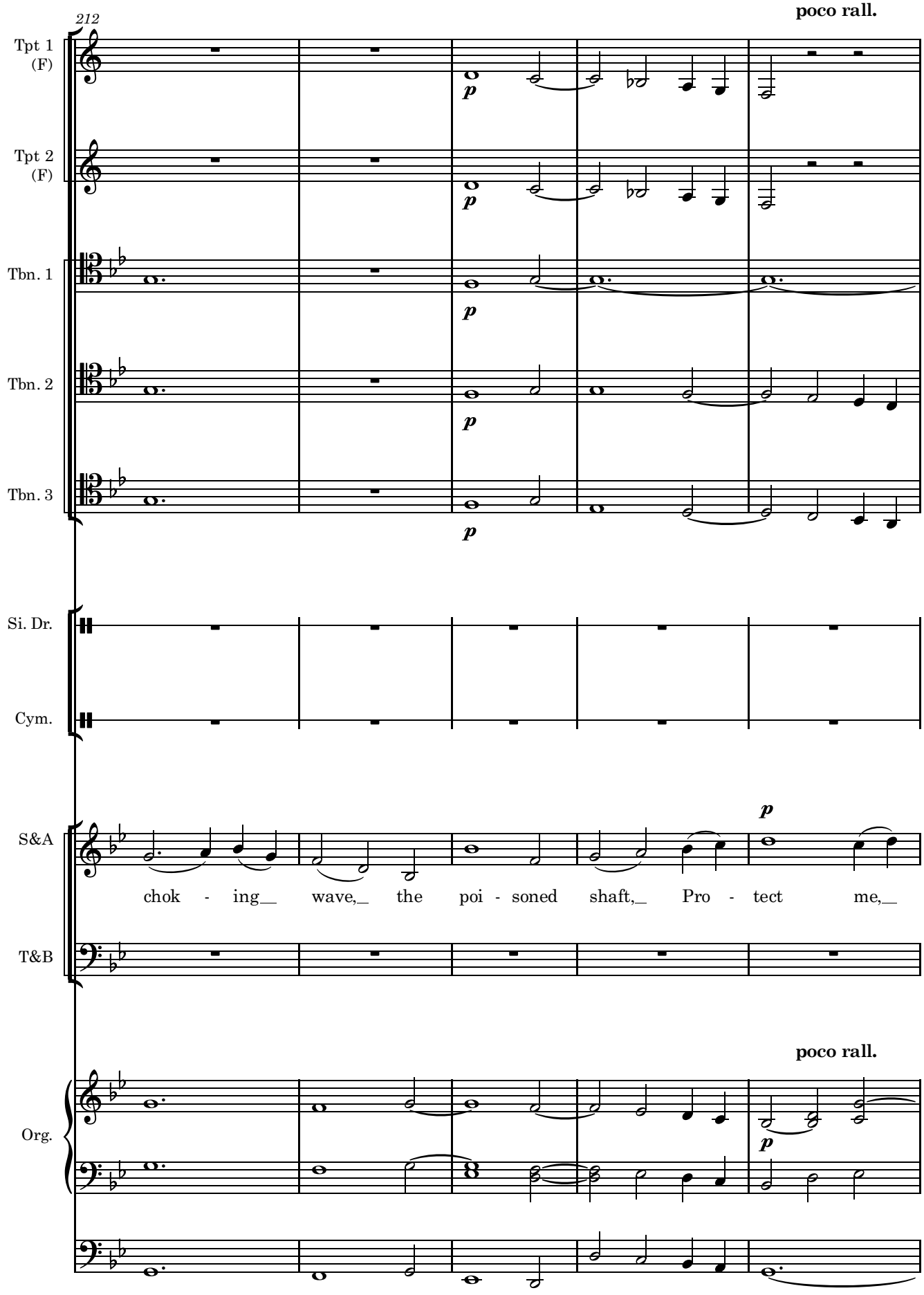

200
Tpt 1
(F)
Tpt 2
(F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
heart's i - dol - - a - try, A -
T&B
Org.

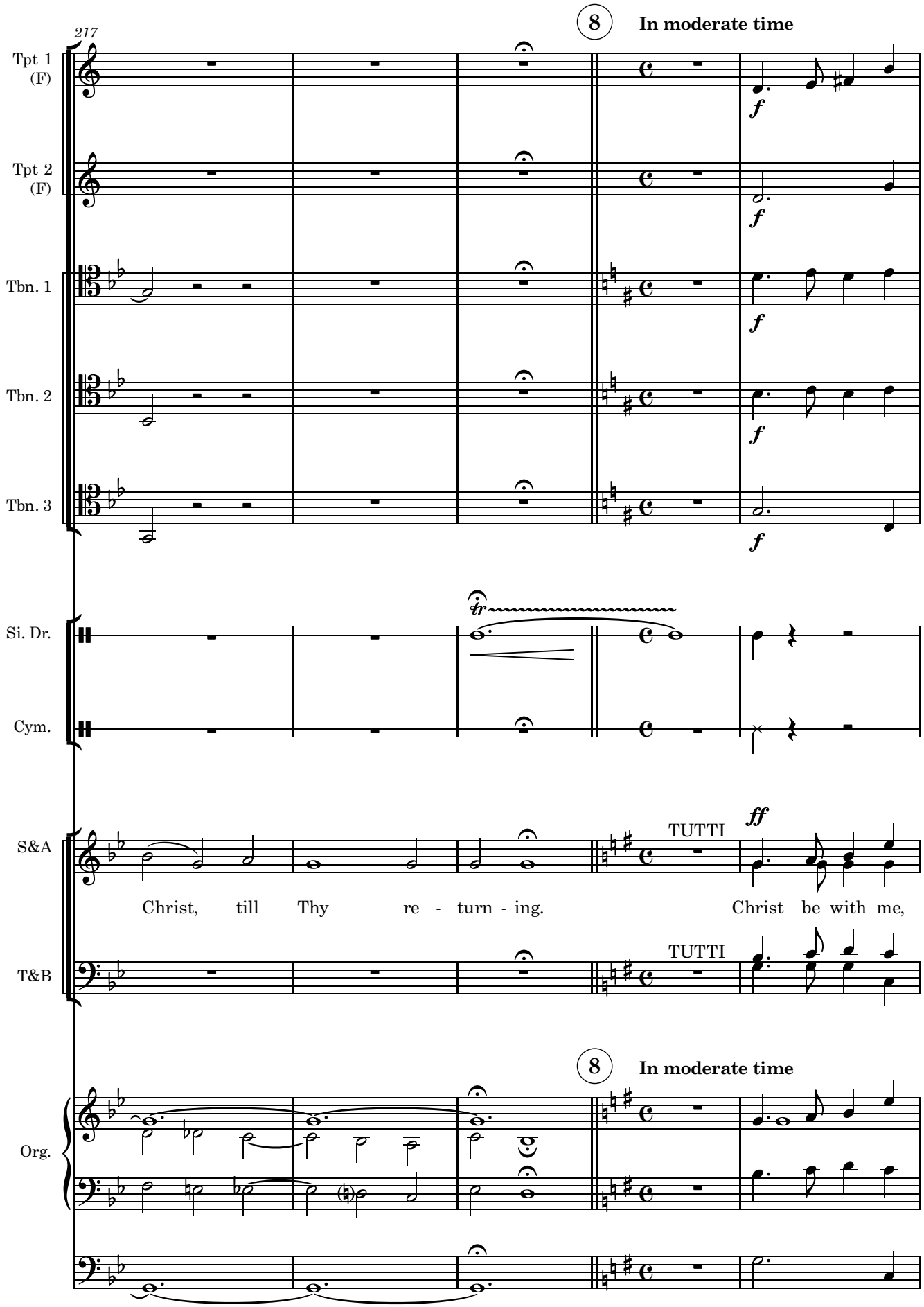
St. Patrick's Breastplate



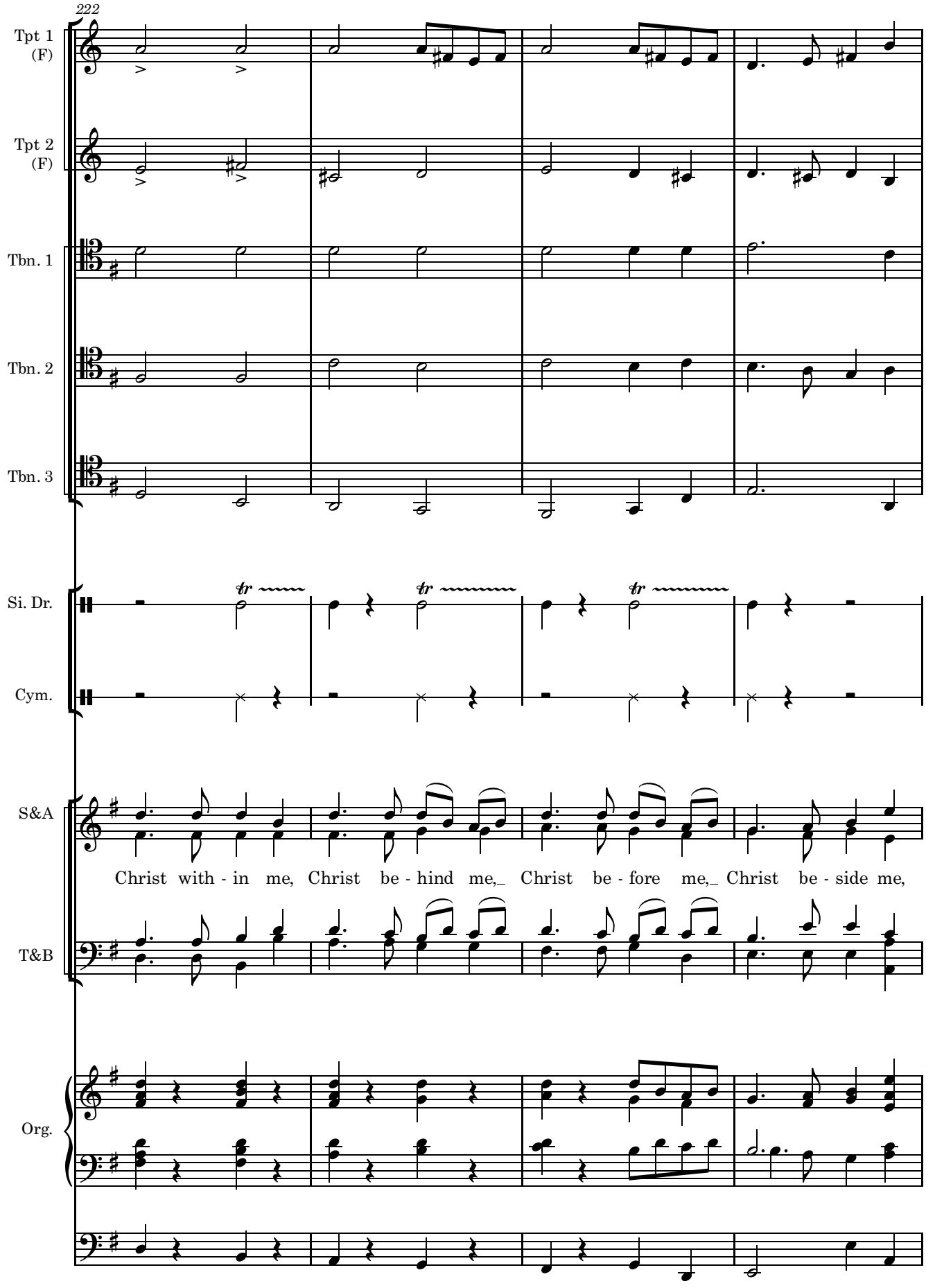

208
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
dim.
Si. Dr.
Cym.
S&A
- gainst the death - wound and the burn - ing, The
T&B
Org.

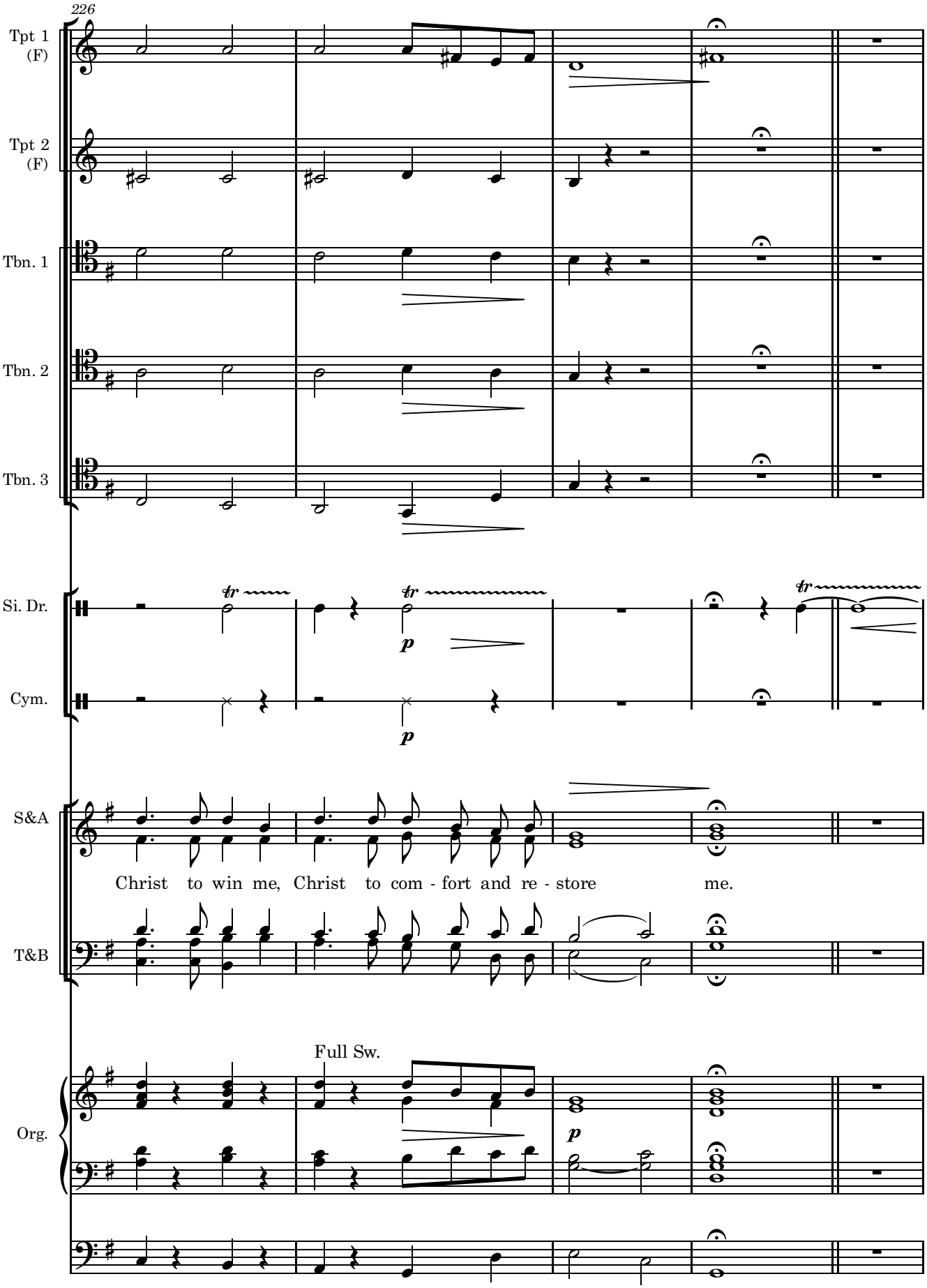
St. Patrick's Breastplate



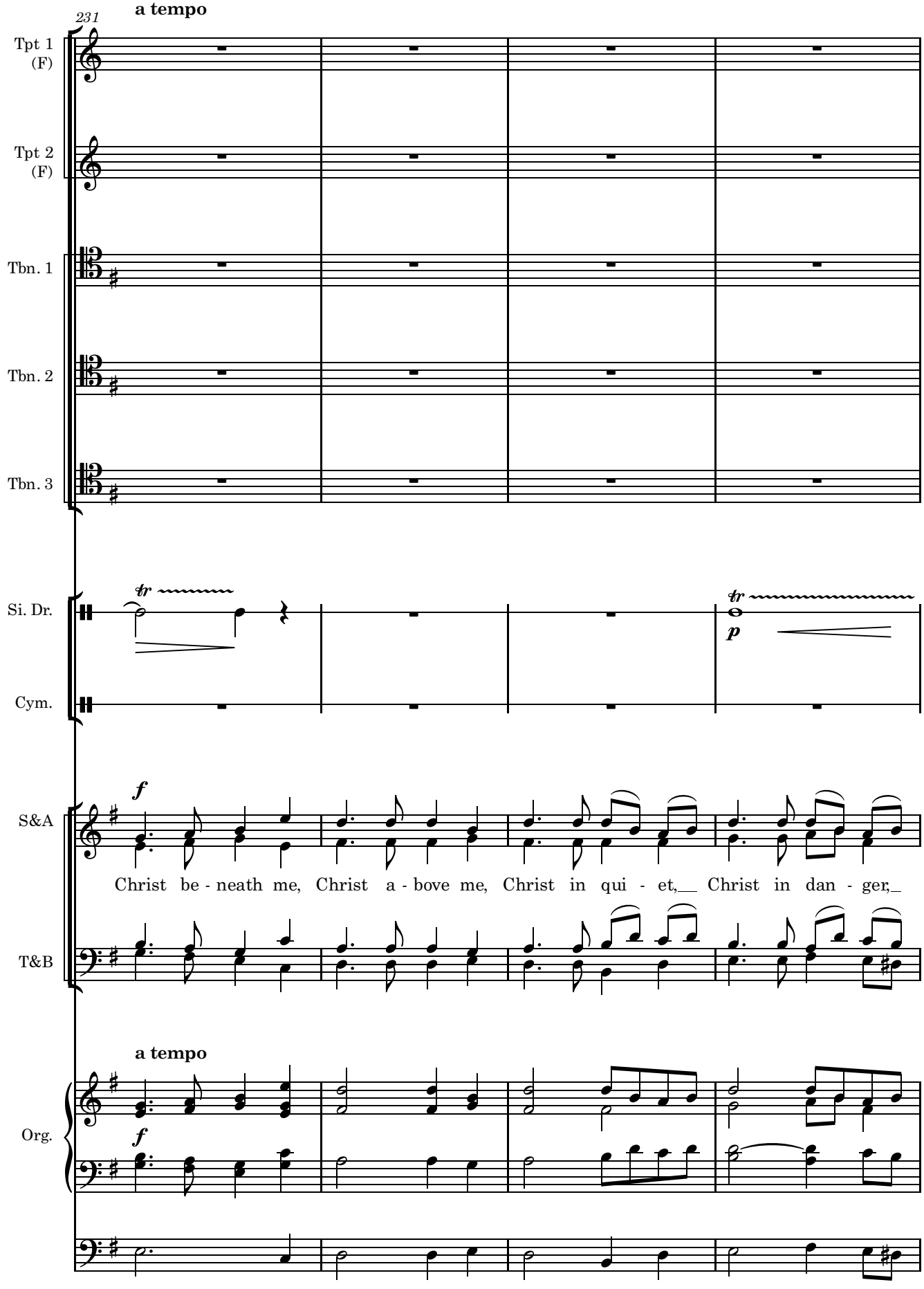

217
8
In moderate time
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
T&B
Org.
f
tr
ff
TUTTI
Christ, till Thy re - turn - ing. Christ be with me,

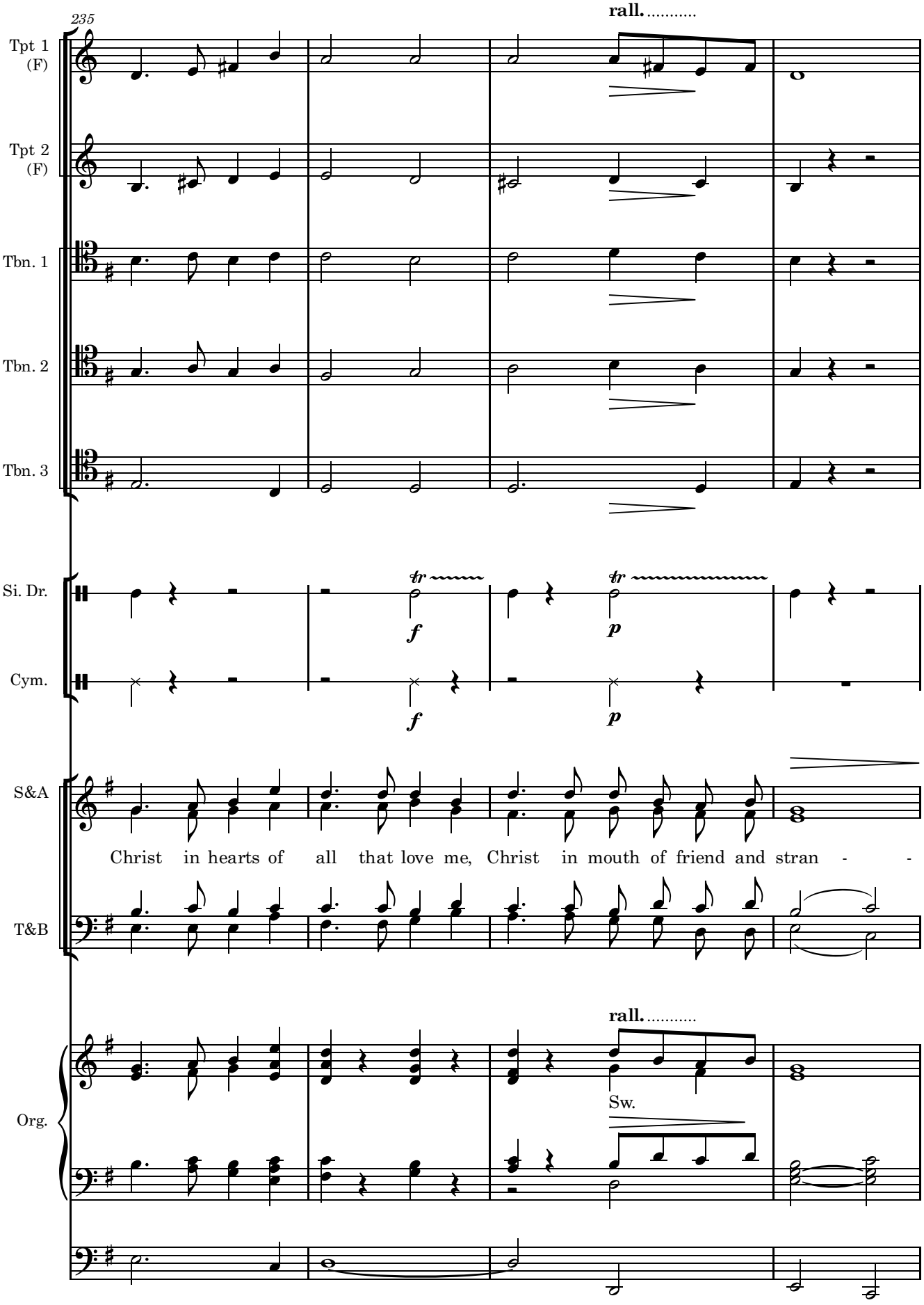
St. Patrick's Breastplate

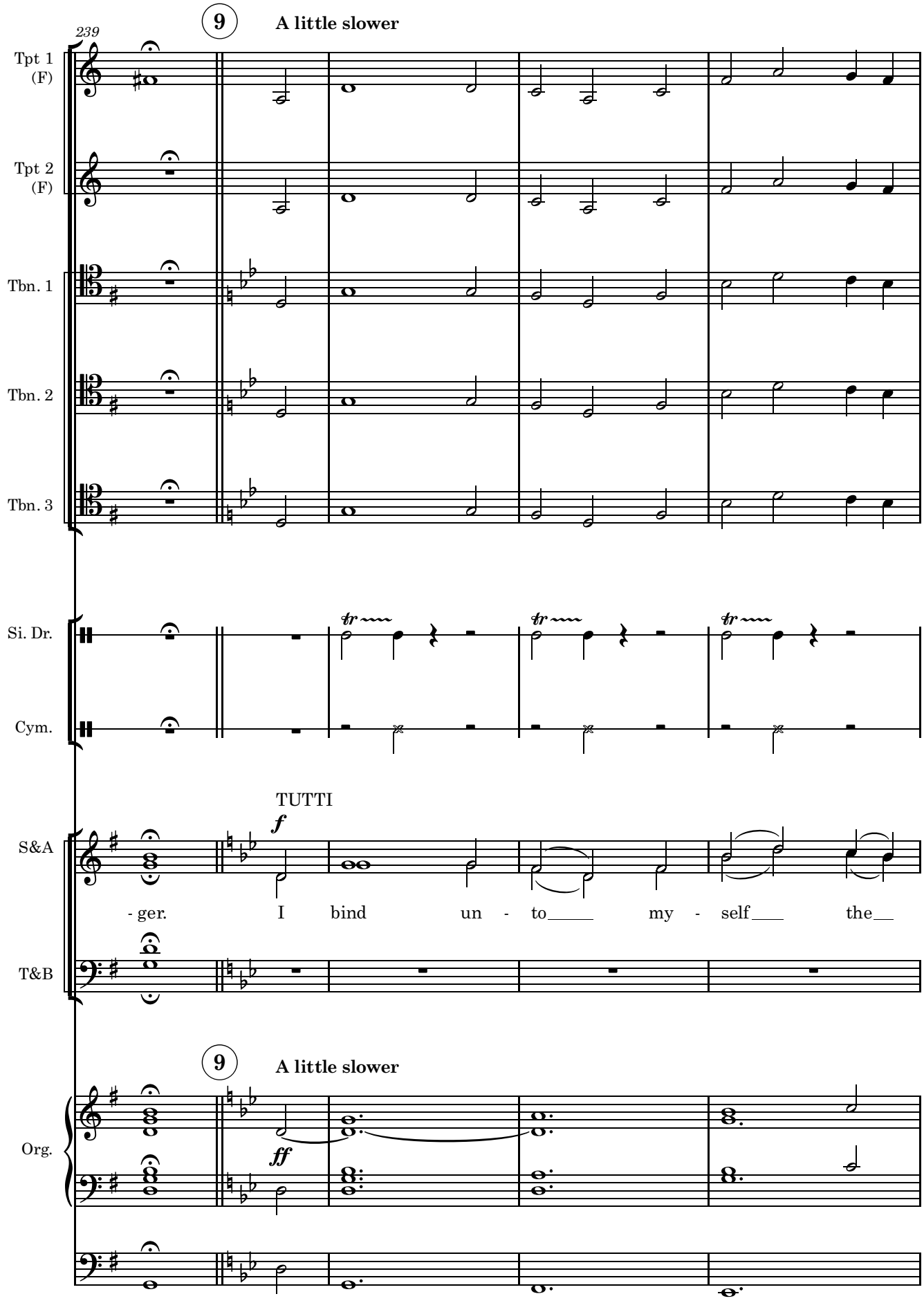


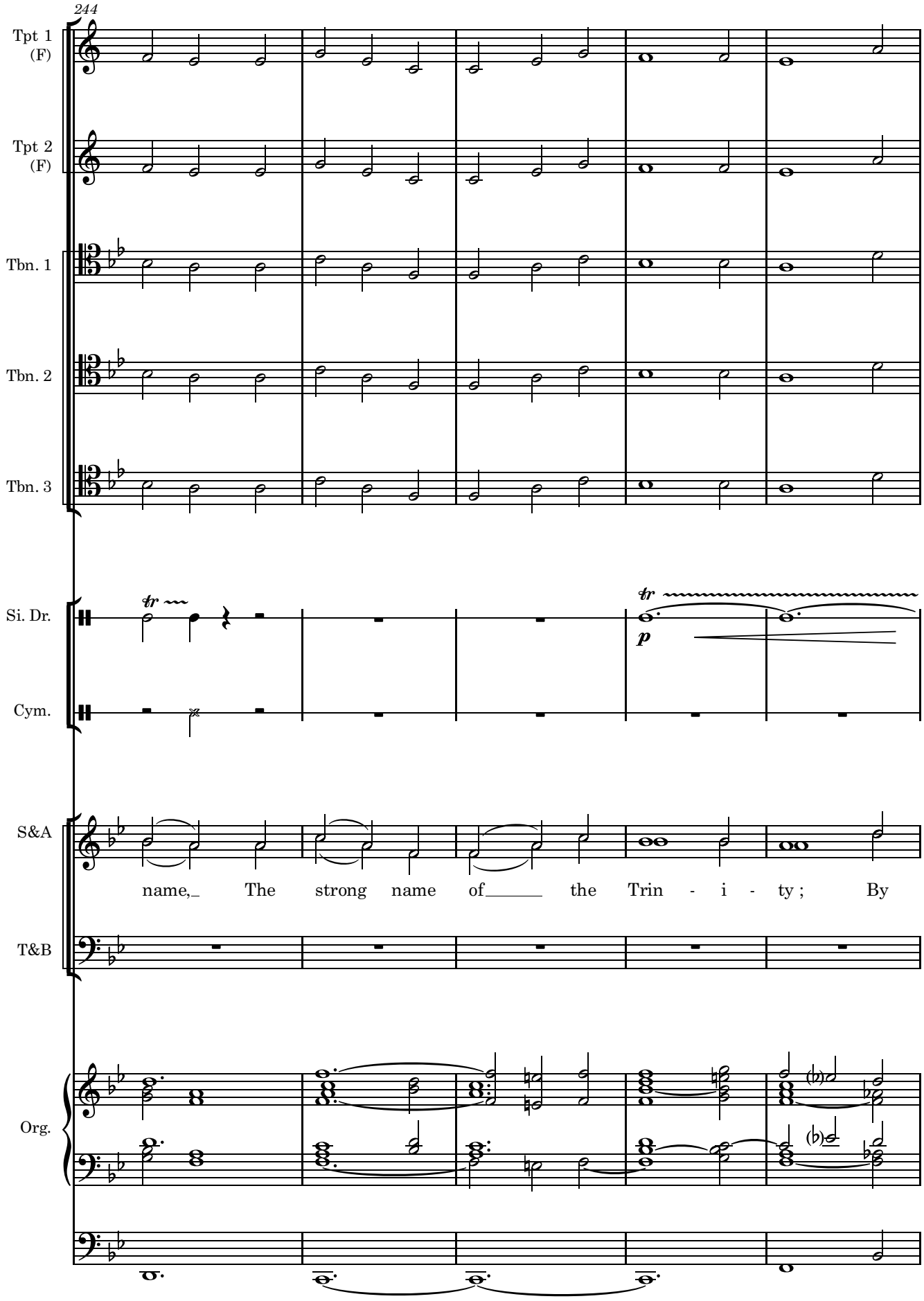

226
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
Christ to win me, Christ to com - fort and re - store me.
T&B
Full Sw.
Org.

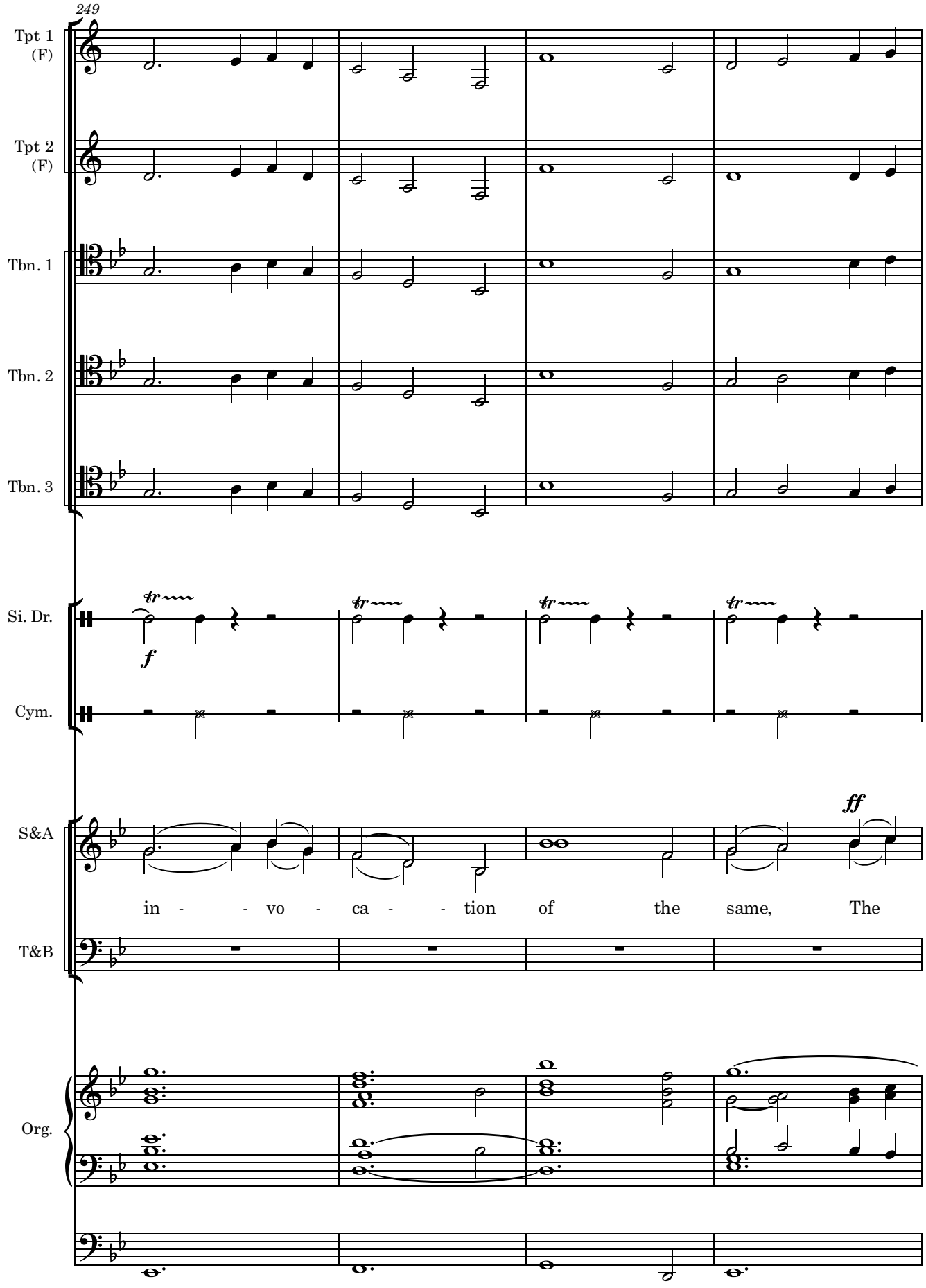
St. Patrick's Breastplate

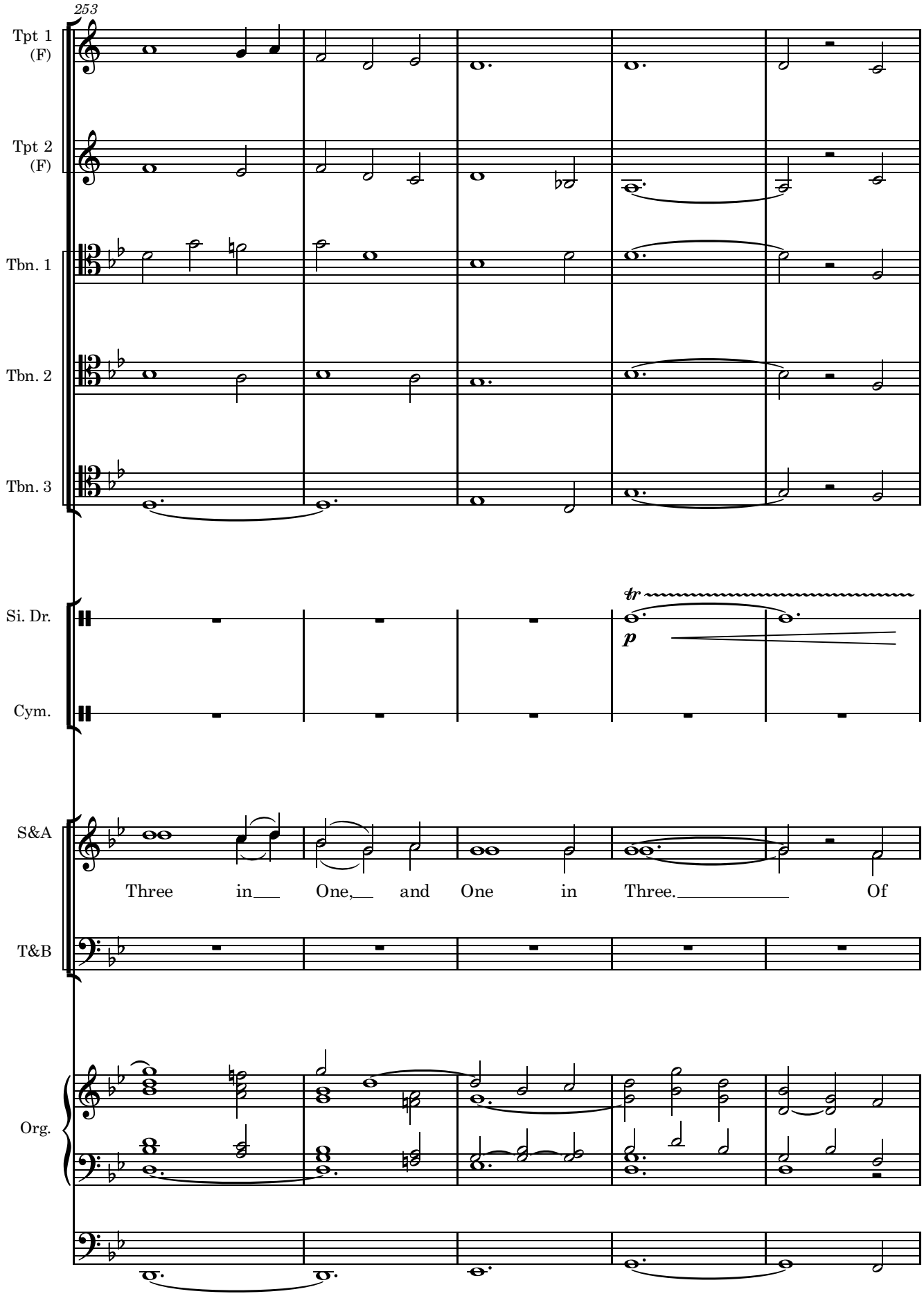



235
rall.
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
T&B
Org.
Sw.
f
p
Christ in hearts of all that love me, Christ in mouth of friend and stran - -

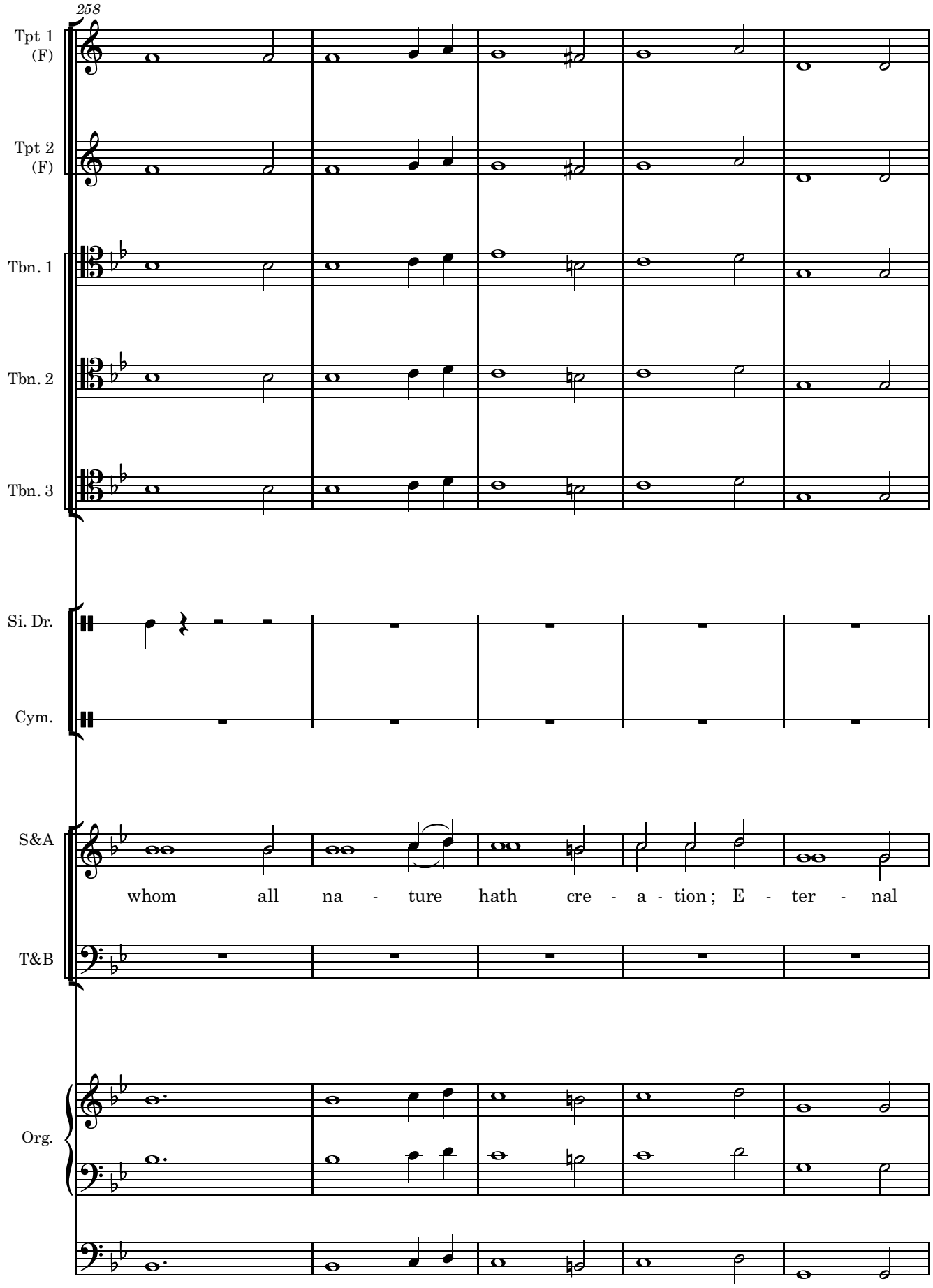

239
9
A little slower
Tpt 1
(F)
Tpt 2
(F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
TUTTI
f
S&A
- ger. I bind un - to my - self the
T&B
9
A little slower
Org.
ff

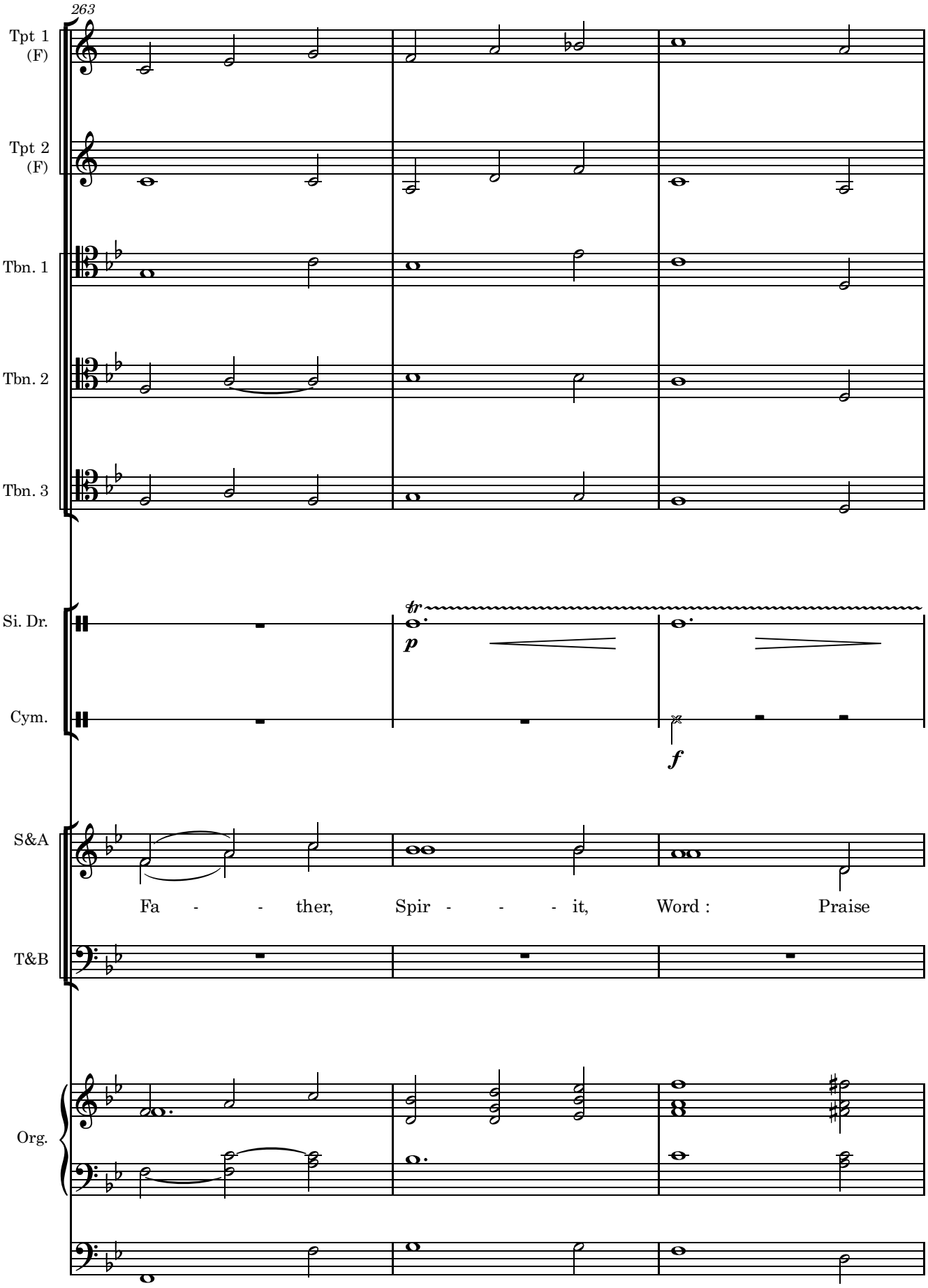

244
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
T&B
Org.
tr
p
name, The strong name of the Trin - i - ty ; By

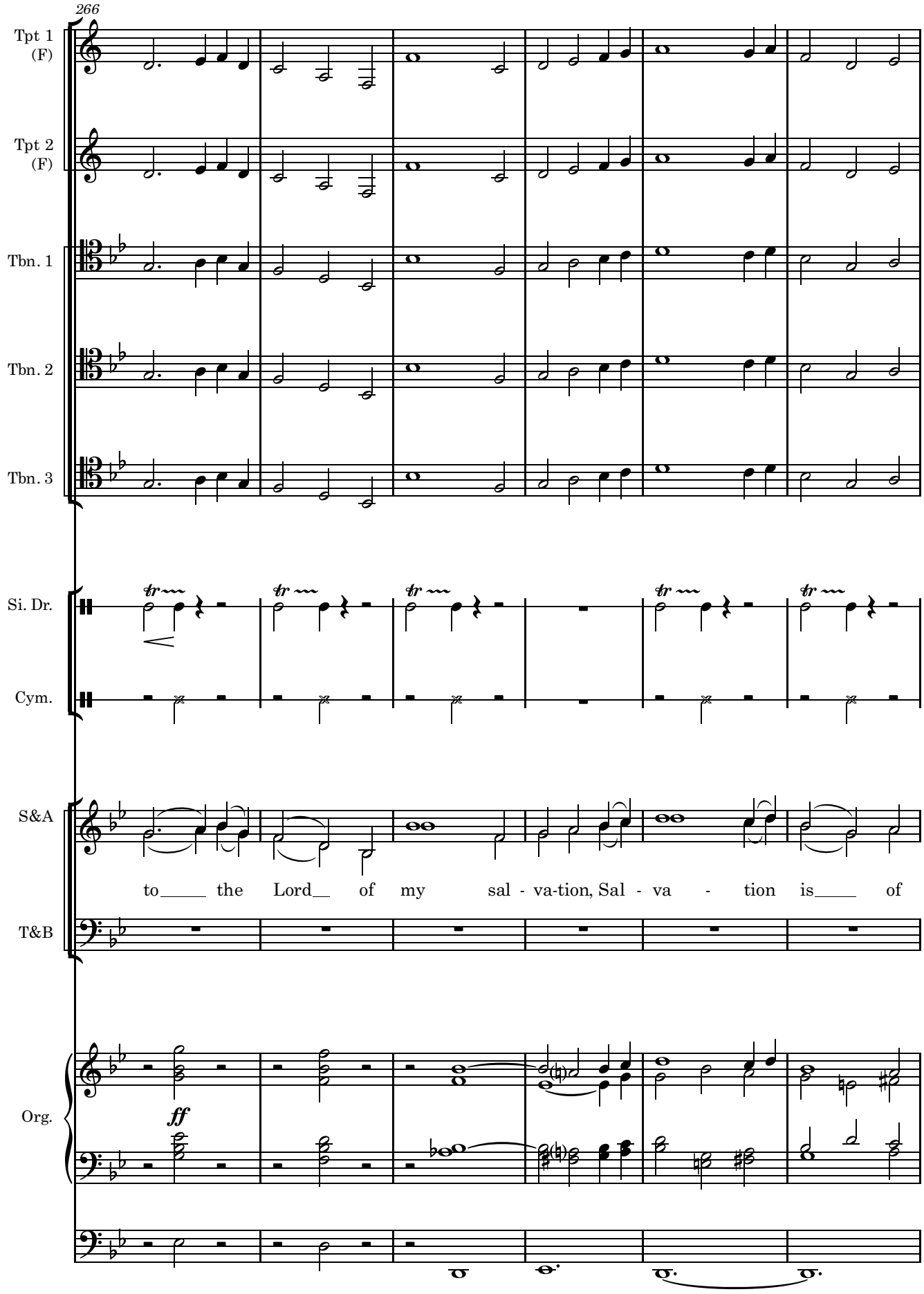

249
Tpt 1
(F)
Tpt 2
(F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
T&B
Org.
f
ff
in - - vo - ca - - tion of the same, The

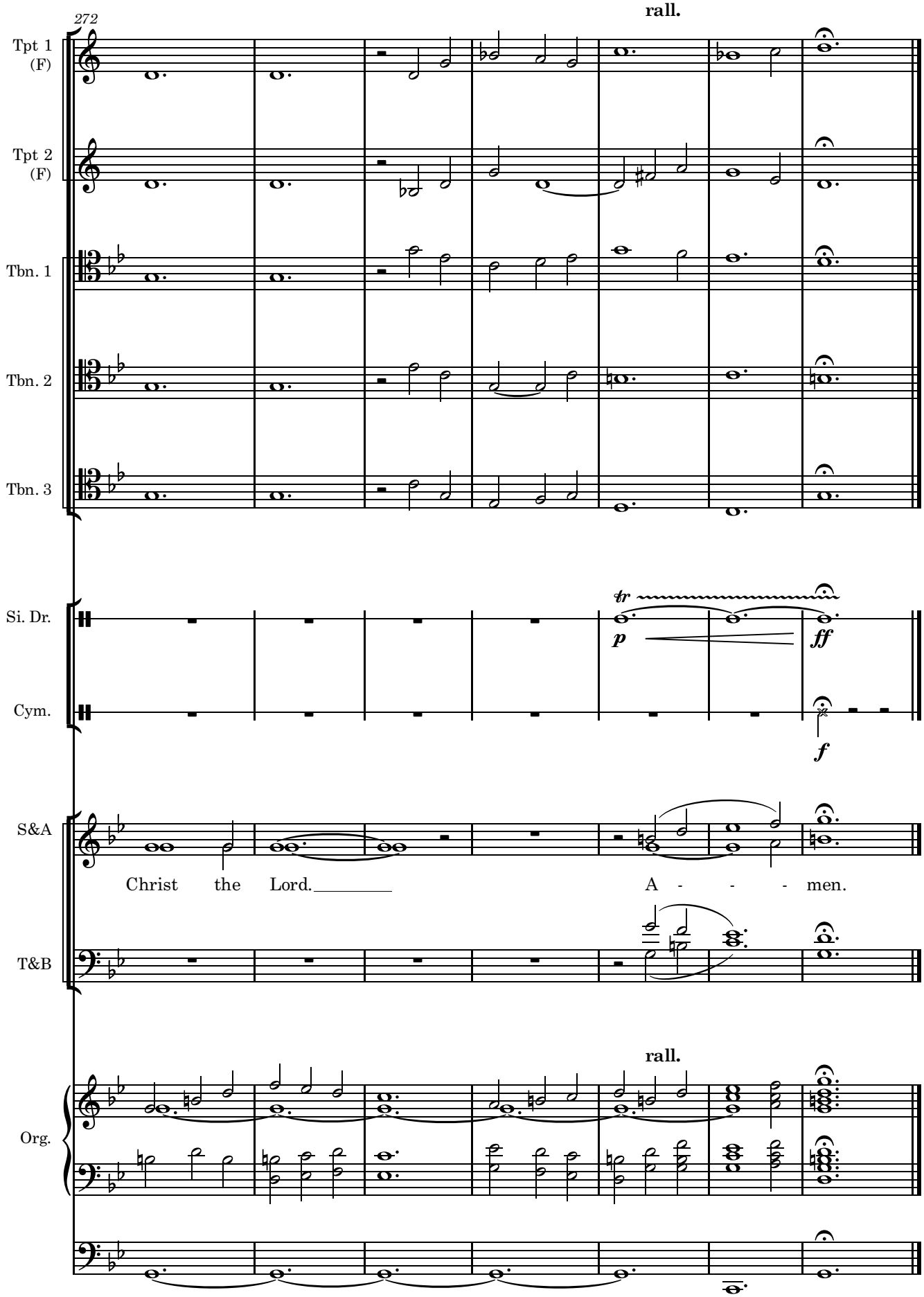

253
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
tr
p
S&A
Three in One, and One in Three. Of
T&B
Org.

St. Patrick's Breastplate




263
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
tr
p
f
S&A
Fa - - ther, Spir - - - it, Word : Praise
T&B
Org.


266
Tpt 1
(F)
Tpt 2
(F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
S&A
to the Lord of my sal - va-tion, Sal - va - tion is of
T&B
Org.
ff


272
rall.
Tpt 1 (F)
Tpt 2 (F)
Tbn. 1
Tbn. 2
Tbn. 3
Si. Dr.
Cym.
tr
p
ff
f
S&A
Christ the Lord.
A - - - men.
T&B
rall.
Org.

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